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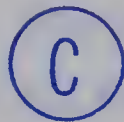


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THE UNIVERSITY OF ALBERTA
SPORT AND GAMES
IN THE ART OF EARLY CIVILIZATIONS

by



Denise Palmer

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Sport and Games in the Art of Early Civilizations," submitted by Denise Palmer in partial fulfillment of the requirements for the degree of Master of Arts.

ABSTRACT

The study was designed to provide a readily available source of the Art of Early Civilizations which relates to sport and games.

The civilizations selected for study include Sumerian, Egyptian, the Ancient Near East, the Aegean and the Greek. The three hundred illustrations are presented according to the culture and the sport or games to which they refer. Each artifact has been described briefly and wherever possible the date, original location and present location as well as sources of reproductions have been listed.

An introductory background to the particular civilization precedes the art material and an attempt has been made to discuss the relevant features of each sport or game in relation to the plates.

The following categories of sport have been included. Sumerian: wrestling, boxing and board games, Egyptian: acrobatics, ball games, knife throwing, wrestling, swimming, finger games and board games, Ancient Near East: boxing, swimming and board games, Aegean: acrobatics, bull vaulting, boxing, wrestling, swimming, board games, knucklebones and the swing, Greek: acrobatics, running, pentathlon, jump, discus, javelin, ball games, boxing wrestling, pankration, swimming, ostrakinda. the swing, the see-saw, hoops, finger games and board games.

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PREFACE

Physical activity, as a demonstration of physical skill and the prowess of man, has always attracted attentive audiences of various kinds. The artist is a unique spectator who has left for us a visual record of his impressions. His representations of sports and games provide documentation of particular activities and offer tentative help in the understanding of the traditions which surround an activity in any particular culture. The following material has been collated with the aim of providing a readily available source of documentation which may be used in an inter-related context with other source material.

The absence of representation of certain activities is not simply as Harris¹ suggests that the familiar is seldom described, but rather an attitude of the people toward the familiar. Greek athletic events must have been as familiar as horse riding and swimming, and yet swimming is the only activity which receives little attention from either the artists or writers of the time.²

Prior to the advancement in photography in the nineteenth century, which enabled physical movements to be re-

¹H.A. Harris, Greek Athletes and Athletics. (London: Hutchinson, 1964), p. 25.

²E.N. Gardiner, Athletics of the Ancient World. Oxford: Clarendon Press, 1931), p. 54.

corded on film, the artists' presentations of sports and games were our only objective pictorial source of information. Each artist responds to his own visual image and works within the technical developments and conventions of his period. His representations, therefore, have greater value in the interpretation of an understanding of the role of sport and games rather than as a pictorial representation of a performance.

The material is by no means complete. Dance has not been considered and the difficulties of distinguishing, interpreting and reproducing led to the exclusion of material relating to hunting, horse riding, chariot racing and rowing. Those sports and games which have been included are: acrobatics and bull vaulting; track and field events; ball games; boxing, wrestling and the pankration; and elements of play including, the swing, the see-saw, the hoop, finger games, knucklebones and board games.

The reason for the inclusion of the board games and finger games has been based on the studies in anthropology which indicate possible relationships between the presence of these types of games and other cultural characteristics.³

In dealing with the Greek material, a selection was made on the basis of the similarity of representation. In

³J.M. Roberts, M.J. Arth and R.R. Bush, "Games in Culture," American Anthropologist, LXI, August, 1959, pp.597-605.

the section on ball games an attempt has been made to include representations of all the different games depicted. This was not possible however, when dealing with the elements of play, and while finger games, hoops, swings, see-saws and an example of a spinning disc have been presented, those omitted include such activities as spinning tops, hobby horses, wheel barrows or go-carts and dolls.

The documentation of the culture time periods has been based, wherever possible, on the consensus of opinion of recognized authorities. Where information has not been accessible in the time available for completion of the study the pertinent categories have not been listed.

The following evidence and interpretations are presented with the understanding that there are no plain facts in the study of art, only degrees of plausibility.⁴ It is unfortunately on this basis that much of the information for the study of the history of sports and games in Early Civilizations must rest.

⁴H.W. Janson, The History of Art. (New Jersey: Prentice Hall, 1964), Preface.

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LIST OF ABBREVIATIONS

b.f. black figure: A technique of Greek vase painting.

r.f. red figure: A technique of Greek vase painting.

A.J.A. The American Journal of Archaeology.

B.S.A. The Annual of the British School at Athens.

C.V.A. Corpus Vasorum Antiquorum.

J.H.S. Journal of Hellenic Studies.

* denotes the source of the reproduction used in the plates.

CHAPTER I

They met in the Market-of-the-Land.
Enkidu barred the gate ,
With his foot,
Not allowing Gilgamesh to enter.
They grappled each other,
Holding fast like bulls.
They shattered the doorpost,
As the wall shook.
Gilgamesh and Enkidu
Grappled each other,
Holding fast like bulls:
They shattered the doorpost,
As the wall shook.
As Gilgamesh bent the knee-
His foot on the ground-
His fury abated
And he turned away.
When he had turned away,
Enkidu to him
Speaks up, to Gilgamesh:
"As one alone thy mother
Bore thee,
The wild cow of the steer-folds,
Ninsunna!
Raised up above men is thy head.
Kingship over the people
Enlil has granted thee!

Tablet II The Epic of Gilgamesh.¹

THE SUMERIAN CIVILIZATION

3,000 - 1,600 B.C.

The cultural heritage of man is the product of an infinite series of earlier civilizations. For western man the concepts of play, sport and games first became apparent in the

¹J.B. Pritchard, The Ancient Near East (London: Princeton Univ. Press, 1958), p. 50.

civilizations of the Ancient Near East, Egypt and the Aegean. As increasing recognition is given to the relative importance of these civilizations in the total development of western civilization (languages, laws, industries, religions, arts, etc.), the value of both documentation and understanding of their sport and games cannot be ignored.

Although numerous analogies may be drawn from the study of both 'modern' primitives and the free play of children, the knowledge of the cultural heritage of a particular civilization is the essential step towards the understanding of that civilization. It is unfortunate that our present theories² of the relationships between the types of games and other cultural phenomenon are tentative, as the incidence of particular games in centres where a high level of civilization was attained very quickly, may have comparative implications. Board games, for example, are interesting in this respect as they have been found in all the Ancient civilizations, Near Eastern,³ Egyptian,⁴ Chinese,⁵ and Aztec,⁶ but are not devel-

²J.M. Roberts, et al, "Games in Culture" American Anthropologist XLI (1959), pp. 597-605.

³R.S Ellis and B. Buchanan, "An Old Babylonian Game-board with Sculptured Decoration," Journal of Near Eastern Studies XXV:3 (1966), pp. 192-201.

⁴E. Falkener, Games Ancient and Oriental and How to Play Them (London: Constable & Co., Dover ed. 1962).

⁵Ibid.

oped in the culture of the Australian Aborigine.⁷ Even though the archaeological evidence of such games in a given culture demonstrates conclusively its presence, the absence of such artifacts in another culture does not necessarily mean that similar games did not exist in that culture.

While early cave paintings depict man running, jumping, throwing spears and shooting arrows, there is no recognizable evidence for the historian of games and sport prior to the game boards⁸ and wrestling group⁹ of the Early Dynastic period of Sumerian civilization in the third millennium B.C.

Sumerian civilization is the name given to that civilization which arose between the Tigris and Euphrates from 3,000 - 1,500 B.C. With the Sumerians, the transition to urban culture and to civilization was effected. The Sumerians, by channelling the water and irrigating the rich alluvial soil, produced a surplus of food and an ever-expanding population which led to a specialized social organization. They originated the system of cuneiform writing which was

⁶J. Soustelle, The Daily Life of the Aztecs (Penguin, 1961), p.167.

⁷M. Salter, "Games and Pastimes of the Australian Aborigine" (unpubl. M.A. thesis The University of Alberta, Edmonton, 1967).

⁸See pl. III.

⁹See pl. I.

adapted and used all over the Near East for the following two thousand years.¹⁰ Their technical advancements included the use of the wagon wheel, the potter's wheel, the corbel arch, and the moulded building brick.¹¹ Communication was aided by the nature of the land, the flat river plains and the river itself, and their civilization spread northwards into Babylon and Assyria, and west to the Mediterranean, influencing for a time that of the Egyptians.

From 3,500 to approximately 2,800 B.C., the transition from farming villages to city states was made and the 'Golden Age' of the Sumerians commenced. This Early Dynastic period, as it is called, lasted from approximately 2,800 to 2,300 B.C. The documents which have been found form the beginnings of written history.¹²

The period is marked by constant rivalry and warfare between the city states. Each city was led by a king, elected for the duration of the emergency. Eventually, these leaders became permanent servants of the god and dynasties were established. The king gradually assumed many of the attributes of divinity, even though the Sumerians believed that,

¹⁰N. Kramer, The Sumerians (Chicago: Univ. of Chicago Press, 1964), p. 4.

¹¹Ibid. ¹²Ibid., p. 34.

Mere man - his days are numbered:
whatever he may do he is but wind. ¹³

While there were short periods of unification, loyalty to the small city state and its particular chief god was characteristic of the time. Each city was dominated by the Ziggurat or temple on the mound, which was the home of the god. The land belonged to the gods and man's destiny was simply to serve the god. As specialization within the community occurred the individual paid tithe to the god and having done so he retained any additional wealth he had accumulated. The Ensi or religious High Priest was originally elected to deputize for the gods. He controlled the economic wealth of the city and frequently rose to become king.

Each city was surrounded by mud brick walls which served as protection from the flood waters as well as for fortifications against invaders. The people lived in 'adobe' type houses, closely crowded within the city walls. Trade and business was carried on in the market place within the temple precincts. These were also protected by a wall, and served as a citadel in times of danger.

There was considerable material wealth and complicated records of land rights and crop yields were kept by temple scribes. Cattle were domesticated and asses and onegas

¹³H. Frankfort, et al., The Intellectual Adventure of Man (Chicago: Univ. of Chicago Press, 1946), p. 125.

were used for ploughing and for transport. Standardized payments were established for the hiring of animal power for agricultural purposes.¹⁴

A gradual change took place from a society where the king had been all-powerful to a three-or-four class structure which consisted of the Royal family, the hereditary nobles, the craftsmen and the common folk. While there is little information available about the manner of dress, their ceremonial pleated skirt is characteristic, and, as in Egypt, both the men and women wore wigs. The men also wore false beards.

In 2,370 B.C., Sargon of Akkad, a legendary figure who may be compared with the biblical Moses, united the whole of the southern river valley. The Semitic Akkadian language had, for some time, been supplanting the Sumerian language, and the centre of the Sumerian civilization moved from Ur in the south to Babylon and Assur in the north.¹⁵

By the time of his death in 2,340 B.C., Sargon had united all of Mesopotamia (the land between the rivers) and through his policy of granting temple lands to his followers had promoted a core of nobles who were interested in unity. His successors extended their exploits to Elam in the east

¹⁴Pritchard, op. cit., p. 133.

¹⁵Kramer, op. cit., p. 61.

and the Mediterranean in the west. The Akkadian period finally collapsed with the death of Naram-Sim and the invasions in 2,180 B.C. of a people known as the Gutti from Asia Minor.¹⁶ The city states resumed their independent status and rivalries, until Ur Nammu, a ruler of the city of Ur, succeeded in unifying the lands again in 2,125 B.C.¹⁷

It was during the Akkadian period that the literature of the Gilgamesh Epics originated. The physical struggles between Enkidu and Gilgamesh, resulting in the formation of a strong and lasting friendship between the two, is perhaps a fore-runner of the modern concept that participation in physical competition makes a positive contribution toward the mutual respect between people.

Ur Nammu established the III Dynasty at Ur, and trade contacts during the third dynastic period have been traced as far as Egypt, Cyprus and even Crete. At Babylon and at Ur the two largest Ziggurats in history were erected. The former became known later as the 'Hanging Gardens of Babylon'. The Gilgamesh epics, the flood epics and the creation stories were written in cuneiform during this era.

In 2,000 B.C., the army of Ibi Sin was defeated by the Elamites of the east and Ur was sacked. The familiar

¹⁶Ibid., p. 62 ¹⁷Ibid., p. 68.

independent rival city states re-appeared.¹⁸ Hammurabi, over two hundred years later, finally re-united the south, and following the path of earlier leaders, extended his control north to Assur and thence across the fertile crescent as far as Palestine.¹⁹ However, by 1,675 B.C., the successors of Hammurabi were unable to withstand the sporadic invasions of the Kassites and the Hittites. The Kassites held power over Mesopotamia with varying degrees of success until the rise of the Assyrian Empire around 1,000 B.C.²⁰

From 3,000 to 1,600 B.C., the peoples of the land between the rivers provided the focus for Near Eastern civilization. It was, for the most part, a period of advancement. Changes occurred in the methods of engineering, in commerce, in religion, politics and social life. Though the houses remained as before, storm drains were constructed, the cities were surrounded by moats and canals running through the city greatly aided the conduct of trade. By 1,600 B.C. a market economy was well established. Akkadian became the language of trade and Sumerian was retained as the liturgical language. Cuneiform writing tablets and Mesopotamian seals of this period have been found throughout the Near

¹⁸Ibid., p. 71. ¹⁹Ibid., p. 72.

²⁰A.T. Olmstead, History of the Persian Empire (Chicago: Phoenix Ed., 1959), p. 12.

Eastern world.

There appears to have been no great concern for an after-life, though considerable interest is shown in the lives of the pantheon of gods. The Royal tombs at Ur, which belong to the beginning of the Early Dynastic period, have provided the only indication of human sacrifice. By the time of Sargon, the king had become the source of justice rather than simply an arbiter and deputy for the gods.

Initially, prosperity was sought in the southern swamp lands, however as agricultural methods improved, the centres of civilization moved north-wards. With each period of unification, the machinery of imperial government became more efficient, and the distinction between those who ruled and those ruled became sharper. Hammurabi's law codes refer to three social groups, the seigneurs, the commoners and the slaves.²¹

Every adult male served either in the army or on public works for a part of each year. While most family life was monogamous, polygamy was a sign of economic prestige. Individual rights were protected by laws and the judicial system was based on local courts controlled by the official interpreters of the law who were appointed by the king.

²¹Pritchard, op. cit., p. 138.

There is very little evidence in Sumerian art of the genre activities of the people. The artist's major concern was to record the religious ceremonies, to glorify the military exploits of the kings and to portray the dignified leaders themselves. Thus, following the assumption of Pritchard²² that the everyday life of the peoples of the fertile crescent during the second and third millenium was fairly uniform, the few artifacts relating to sport and games have been considered together regardless of geographical location.

²²J.B. Pritchard, The Ancient Near East in Pictures (London: Princeton Univ. Press, 1954), p. x.

PLATE I

Wrestling

Among the pastimes of the Sumerians, various forms of hand-to-hand fighting developed. The mythological references, found particularly in the Gilgamesh epics, suggest that there was a religious connotation. Speiser¹ suggests that the competitions may have been a part of the entertainment at the religious festivals.

The copper vase supported by the two wrestlers in Figure 1, has led to theories relating the belt wrestlers of biblical times to the sumo form of wrestling found in the Orient.

There must have been considerable hand-to hand fighting in the battles of the time, and probably these activities formed a basis for military preparedness.

¹E.A. Speiser, "Ancient Mesopotamia" National Geographic XCIX (Jan. 1951), p. 44.



Figure 1.



Figure 2.



Figure 3.

Figure 1.

Description: A limestone votive plaque showing two pairs of wrestlers (left) and possibly a pair of boxers (right).

Date: Early Dynastic, 4th to 3rd millennium B.C.

Original location: Khafaje.

Present location: Baghdad, Iraq Museum.

Reproductions: *Strommenger, E. 5,000 Years of the Art of Mesopotamia. pl. 46, above.

Pritchard, J.B. The Ancient Near East in Pictures. fig. 218.

Figure 2.

Description: A fragment of a limestone plaque, showing two wrestlers.

Date: Early Dynastic, 4th to 3rd millenium B.C.

Original location: Diyala

Present location: Baghdad, Iraq Museum.

Reproductions: *Strommenger, E. 5,000 Years of the Art of Mesopotamia. pl. 46, below.

Figure 3.

Description: A copper statuette showing two wrestlers. The figures support vases on their heads, but it is unlikely that the contests were conducted in this manner.

Date: Early Dynastic, 4th to 3rd millenium B.C.

Original location: Khafaje.

Present location: Baghdad, Iraq Museum.

Reproductions: *Strommenger, E. 5,000 Years of the Art of Mesopotamia. pl. 48.

Diem, C. Weltgeschichte des Sports und der Leibeserziehung. fig. 71.

Woolley, L. Mesopotamia and the Middle East. fig. 21.

PLATE II

Boxing

The only evidence of boxing suggests that it was done to music, as may be seen from Figure 1, showing two boxers accompanied by musicians. The boxers appear to be wearing some form of head protection. Although this artifact is generally considered to depict boxing, it is possible that it may be the performance of a ritual dance involving imitative movements.

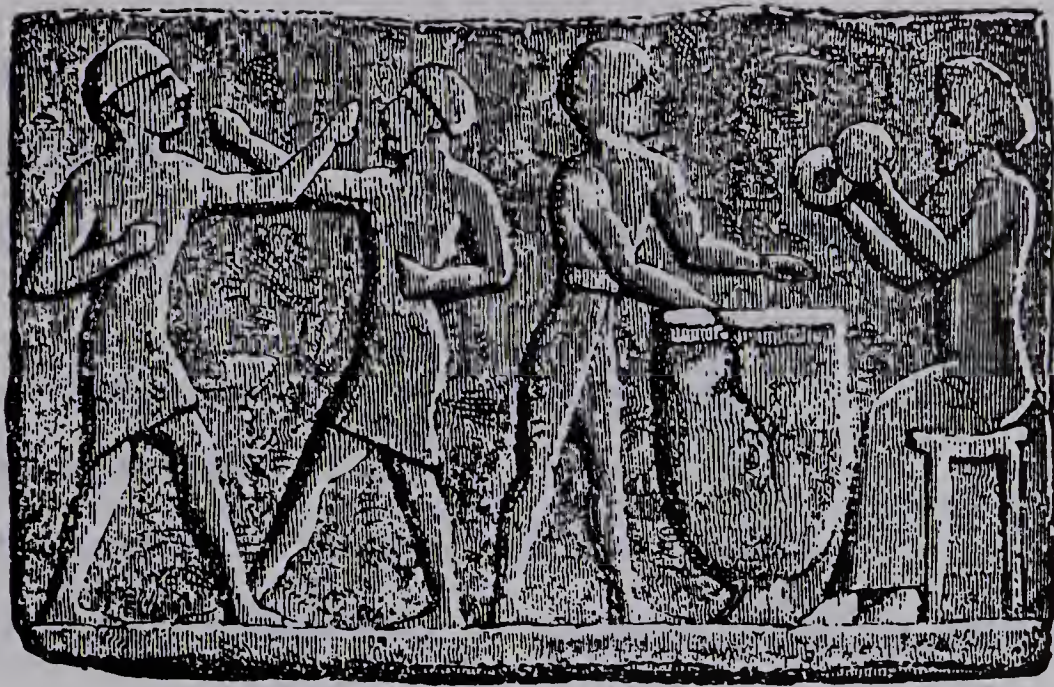


Figure 1.

Figure 1.

Description: A clay tablet showing boxers apparently accompanied by musicians playing a cymbal and drums.

Date: Babylonian, 2nd millennium B.C.

Original location: Tomb at Sinkara.

Present location: London, British Museum

Reproductions: *Contenau, G. Everyday Life in Babylon. p. 131.

Loftus, W.K. Travels and Researches in Chaldea
p. 257.

Schröder, B. Der Sport im Altertum. taf. 1a.

PLATE III

Elements of Play.

Board Games: Although there are no details of how the Sumerian board games were played, they appear to have been much in favour with the wealthy class. Several boards have been found, all elaborately decorated and marked off in various series of squares. It is likely that descriptions of these games will eventually be found.

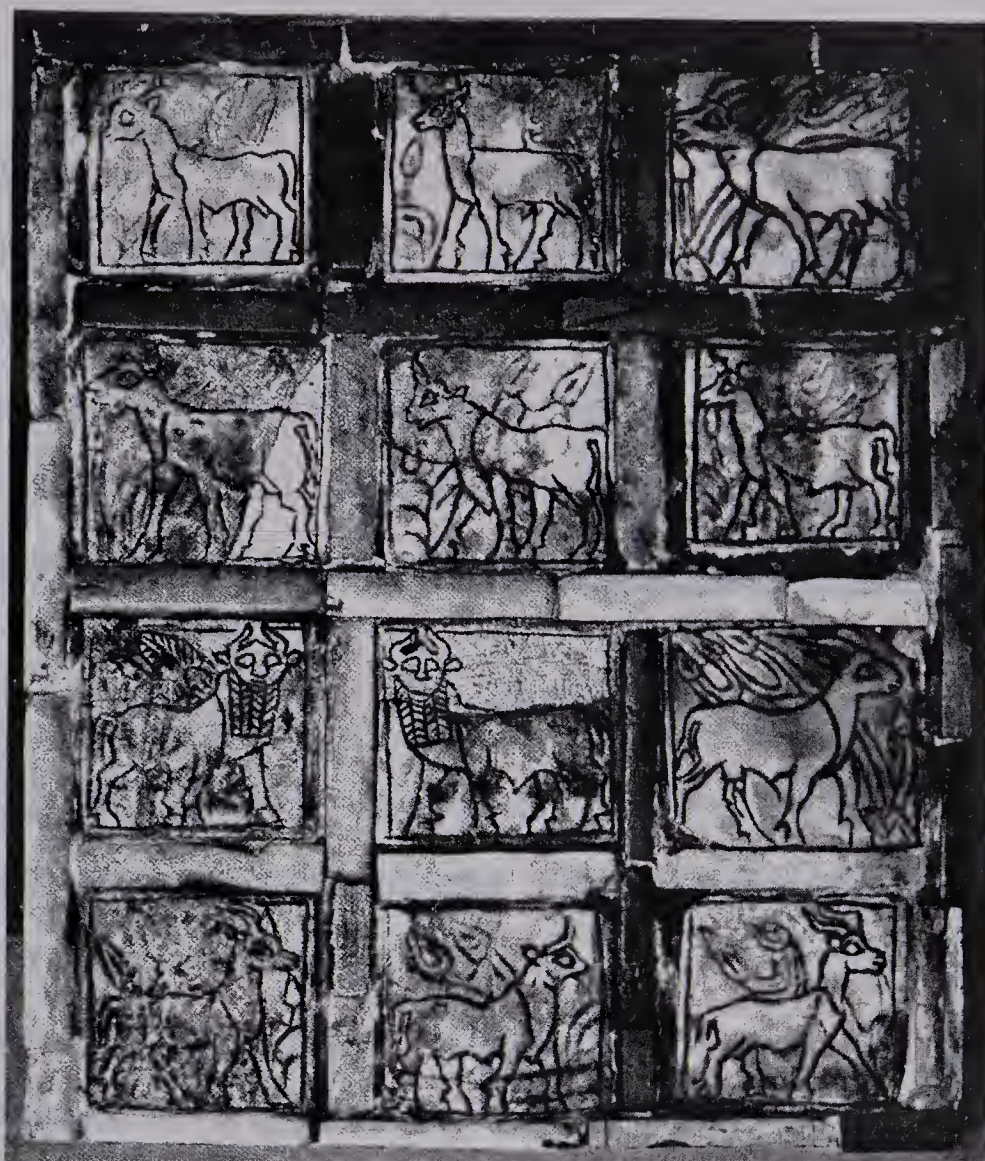


Figure 1.



Figure 2.

Figure 1.

Description: A gaming board, each square depicting an animal.

Date: Early Dynastic, 2,500 B.C.

Original location: Royal Cemetery at Ur.

Present location: Philadelphia, University Museum.

Reproductions: *Woolley, L. Mesopotamia and the Middle East.
p. 83.

Parrot, A. Art of Assyria. pl. 321.

Figure 2.

Description: A gaming board and playing pieces, decorated
with ivory.

Date: Early Dynastic, 2,500 B.C.

Original location: Royal Cemetery at Ur.

Present location: London, British Museum 120834.

Reproductions: *Saggs, H. The Greatness that was Babylon.
pl. 9b.

Pritchard, J.B. The Ancient Near East in
Pictures. fig. 212.

CHAPTER II

Indeed, his youth seems to have been passed in a time of comparative calm. He tells how he was taught to swim together with the royal children, 1

THE EGYPTIAN CIVILIZATION

3,000 - 1,100 B.C.

The Old and Middle Kingdom, 3,000 - 1,800 B.C.

While the culture of mankind is continuous, the culture of a particular civilization has certain distinctive characteristics. Wilson² suggests that while the form and techniques of a particular civilization may be inherited, the attitudes, ideas and beliefs are the outcome of the inner dynamism of that society at any particular time. He compares Egypt with the grandfather from whom one learns no one significant thing, but whose mere impressive presence may be a source of one's behaviour and character.

It is important to keep in mind that though there is extensive evidence of the form of the Egyptian games and sport, very little is known of the attitudes and beliefs related to them.

¹A.Gardiner, Egypt of the Pharaohs (Oxford Univ.Press, 1961), p. 113.

²J.A. Wilson, The Culture of Ancient Egypt (Chicago: Phoenix Books, 1957), p. 31.

Egyptian civilization developed within the isolation of the Nile valley. Unlike Mesopotamia, there was a unified government from an early stage and there was little change in the social life of the people from the time of the First Dynasty in 3,000 B.C., until the invasion of the Hyksos and the end of the Middle Kingdom in 1,800 B.C.³

"Egypt is the gift of the Nile,"⁴ and the Nile river was, as today, the dominating feature in the Egyptian civilization. Its annual flooding brought the fresh soil and water necessary for the basic agricultural economy of the country. The river served as a means of transport and communication between north and south and the natural barrier of the cataracts protected the river valley from the southern neighbours. The desert on either side was a source of stone for building, and was an insurmountable barrier to the migratory tribes in the east. Thus, the Egyptians lived in isolation.

Trade for timber, metal, precious stones, myrrh and other luxuries was carried on by the Pharaohs. There was however, no apparent influence of other cultures on Egyptian traditions. The early Mesopotamian influences on architecture

³C. Roebuck, The World of Ancient Times (N.Y. C. Scribner, 1966), p. 64.

⁴Gardiner, op. cit., p. 27.

were soon lost in the development of the pyramid and the use of stone building material. The 'idea' of writing, also considered to be a Mesopotamian influence, developed distinctive Egyptian characteristics.⁵

The city of Memphis which was built during the Early Dynastic period remained the nominal capital for the next three thousand years. Administration was based on a calendar year of 365 days,⁶ and was controlled by a wealthy and efficient ruling family headed by the Pharoah.

The Pharoah was considered to be a living god and his power was paramount throughout both upper and lower Egypt. His authority was challenged in the civil disturbances of the First Intermediate period, 2,200 to 2,000 B.C., and from that time on his success depended on his personal ability and use of political power, rather than his divine virtues.⁷ There was little change in the general pattern of life, as foreign trade remained a monopoly of the Pharoah. However, with the invasion of the Hyksos, the religious beliefs of the Egyptians collapsed and the struggle between the Pharoah and the religious institutions for authority, began in earnest.

The conservative Egyptian society consisted of an upper class of nobles, administrators and priests, all of

⁵ Ibid., p. 22 ⁶ Ibid., p. 64

⁷ Roebuck, op. cit., p. 61.

whom lived in luxury: craftsmen and merchants, who worked for the upper class: and the majority of the population who lived in rural villages and farmed the land. The Pharoah reigned at the top of this social pyramid.⁸

Houses were made of mud bricks and varied in grandeur according to the status of the owner. The Pharoah and his nobles had large estates with extensive ornamental gardens and lakes. The furnishings included, beds, chairs, chests and numerous toilet receptacles and trinkets. The women wore calf length sheath-like dresses of linen and the men simple kilts. The children went about naked until puberty. Hair fashions varied, and included wigs for both men and women; sometimes the head was completely shaved, at other times long plaits or braids were worn. Both sexes used scented wax globules which they placed on their heads and allowed to melt and run down onto their bodies. The women painted their eyelids with malachite, both as protection from the flies and for adornment.

Rain was unknown, and all Egyptians spent much of their time out-of-doors, the peasants working in the fields, and the upper class in leisure pastimes such as hunting and fishing.⁹ A cool breeze which blew from the Mediterranean brought relief from the desert heat as well as assisting the

⁸Ibid., p. 64-5. ⁹Ibid.

ships travelling up the Nile. The year was divided into three seasons, the flooding, drying out of the land (planting and harvest time), and the drought.

Life was generally peaceful and secure, and though there were times of famine, neither the peasant nor his crops were at the mercy of foreign invaders as in Mesopotamia. The old and Middle Kingdom artists were much concerned with the everyday life which the Pharaoh hoped to enjoy in the next world. The tomb paintings, frequently accompanied by dialogue,¹⁰ depict an atmosphere of carefree enjoyment of life.

Despite contradictory explanations of the hereafter, the Egyptian believed in another world; one which was a continuation of his present life. In this world it would be possible for him to enjoy those things which he found most interesting. At first, immortality was assured only for the Pharaoh and those whom he might choose to accompany him. Gradually the more powerful nobles claimed the right of immortality for themselves and eventually it became assured for all who could afford to pay for it. The Egyptian had many gods, but his basic belief was that,

.....the world was good because man
was himself master, without need for
the constant support of the gods. 11

¹⁰ L. Casson, Ancient Egypt (N.Y.; Time Inc., 1965), p. 35.

¹¹ H. Frankfort, et al., The Intellectual Adventure of Man (Chicago; Univ. of Chicago Press, 1946), p. 126.

Egyptian literature from this period is quite extensive. The choice of subjects varied from religious advice, romantic tales, family correspondence and medical handbooks. Medicine was a combination of magic and practicality. The office of scribe became an increasingly attractive vocation and schools for scribes were conducted.

In summary, there was relative peace and prosperity throughout Egypt from 3,000 to 1,800 B.C., and contact with the remainder of the civilizaed world was very limited. While little is known of the attitudes and beliefs of the peasant folk, it is believed that there was considerable freedom within the confines of the agricultural economy. The artists have portrayed a variety of sports and games for the spectator and for the participant. From their literature, it is evident that the Pharoah had to pass tests of athletic prowess in conjunction with the annual religious festivals.

The New Kingdom, 1,800 - 1,100 B.C.

He found that they had set up for him four targets of Asiatic copper 3 inches thick, with $3\frac{1}{4}$ feet separating one post from the next. Then his majesty mounted his chariot like Montu in his strength. He took his bow and grasped four arrows at a time. Then he drove north, shooting at them like Montu in his regalia. His arrow (went through and) came out on the back of it. He (then) tackled the next post. It was really such a feat as had

never (before) been accomplished nor heard of by report - shooting an arrow at a target of copper, the arrow coming out of it and falling to the ground - except for the king, mighty of achievement, (Amen-hotep II). ¹²

The Middle Kingdom was followed by a Second Intermediate period when, after much rivalry between the leading nobles, the Hyksos successfully invaded the land and Egyptian isolation was ended. The Hyksos brought with them the long bronze sword, the horse and the chariot. They ruled efficiently for approximately two hundred years, and were finally driven out by resentful Egyptians using the methods of warfare which they had introduced. The Eighteenth Dynasty established the centre of government for both upper and lower Egypt at Thebes. ¹³

The New Kingdom, 1,600 to 1,100 B.C., was a time of great military expansion, temple building and new ideas. Egypt, for a time, became one of the leading powers of the Near East. ¹⁴ Her success was based on a well organized civil, military and religious bureaucracy, and several efficient leaders including Queen Hatshepsut, Thothmes III and Rameses the Great. Foreign conquests extended by 1,485 B.C., ¹⁵ as far as the Euphrates. The Egyptians were mainly interest-

¹²Wilson, op. cit., p. 198. ¹³Roebuck, op. cit., p. 78.

¹⁴Ibid., p. 78. ¹⁵Ibid., p. 80.

in the tribute which resulted. Hostages were brought back to Egypt, and native Egyptians were appointed as governors over the conquered provinces. There was considerable increase in trade, and the culture became more cosmopolitan.

The old social structure had disintegrated during the Hyksos invasions and the feudalistic-type monarchy of the Middle Kingdom was replaced by a military monarchy. The Pharoah was supreme as the military leader, and maintained a permanent army including mercenaries. The army was made up of infantry, charioteers and archers, and was divided into companies, battallions and divisions.

An officer class gradually arose to replace the former nobility, and with the payment of civil servants came the growth of a middle class. The temple communities supported full-time professional priests. Thus, three power groups emerged: the military officers, the civil servants and the priesthood. As the priesthood received tribute regardless of the outcome of the military exploits, they became increasingly wealthier and more powerful than the Pharoah. The increased trade resulted in the growth of a 'nouvelle riche' outside the bureaucratic heirarchy. However, the basic economy of the country remained agricultural and the life of the peasant changed very little.¹⁶

¹⁶Ibid., p. 84.

Temples were erected in honour of Amon- Re, the chief god, and in conjunction with the cliff tombs of the Pharaohs. The tomb paintings emphasized the business and ceremonial aspects of life rather than the leisure activities depicted in the Middle Kingdom era. The Pharaoh was no longer portrayed as a god, but was painted in a naturalistic style.¹⁷

Although young men were apparently more attracted by the glories and adventures of a military career, scribal duties were encouraged as a superior way of life.¹⁸ New Kingdom literature includes the secular romance stories of Ali Baba, love songs, moral works, historical novels and even satirical letters. A new edition of the "Book of the Dead" sets out the verses required to be chanted at the appropriate times and places, thus emphasizing the elaborate and pedantic ritual which replaced the Egyptian's belief in the Pharaoh as their god on earth.¹⁹

Except for scenes of the Pharaoh hunting wild-life, there are few artifacts relating to the games and sport of the period. The following assumptions have been made in order to enhance the scant evidence which is available.

(i) The sport and games of the previous era probably

¹⁷A. Hauser, The Social History of Art (London: Routledge & Kegan Paul, 1962 ed.), vol. i, p. 38.

¹⁸Wilson, op. cit., p. 262. ¹⁹Ibid., p. 306.

persisted.

(ii) Those physical activities which led to greater military prowess, became the pre-occupation of the male population, and differed little from those evident in Near Eastern civilizations of the same period (1,800 to 1,100 B.C.).

PLATES IV -VIII

Acrobatics and Gymnastic Games.

The following reproductions which have been taken mainly from the tomb paintings at Beni Hasan from the Middle Kingdom era. They include various forms of agility exercises and gymnastic games.

It has been impossible to include all the paintings which may be interpreted under this category, and many of the movements may actually be indicative of a form of acrobatic dance. Though there were professional tumblers and acrobats who provided entertainment, some of the paintings appear to indicate the participation of girls and boys at play.

Wilkinson¹ comments that the youth shown standing on his partner's back in Plate V, figure 6, performed a somersault before landing. He also says that the women flung themselves over backward in the manner of a wheel.² The nearest interpretation in the paintings to the performance of a series of handsprings which the latter statement suggests is that reproduced in Plate VI, Figure 2. Montet³

¹J.G. Wilkinson, The Manners and Customs of the Ancient Egyptians (London; J. Murray 2nd. ed. 1890), I, p. 188.

²Ibid.

³P. Montet, Everyday Life in Egypt (London; Edward Arnold, 1958), p. 101.

describes a 'difficult' race indulged in by children where they ran, not on their feet but on their knees with legs crossed and their feet held in their hands (Plate VI, Figure 4).

The scenes reproduced in Plate VII, Figures 1 and 2, and Plate VIII, Figure 1, are pertinent to:

The game of 'kid on the ground' was a kind of obstacle race. Two boys sat on the ground facing each other, arms and legs stretched out and fingers extended, and with the left heel resting on the top of the right foot. These two boys were the obstacle which the other players had to jump without getting caught. The obstacle would of course try to catch the legs of the jumpers and so 'bring the kid to the ground'. The jumper was not allowed to pretend to jump and then not do so, but as he began his run he called out 'Look out, boys! Here I come!' ⁴

The familiar gymnastic stunt of back to back standing, which the painting Plate VII, Figure 3 suggests, is misleading. Falkener,⁵ apparently basing his interpretation on the hieroglyphic symbols which appear above the scene, refers to it as a variation of the game of Atep (see Plate XIX).

Spinning or swinging, as depicted in Plate VII, Figures 4 and 5, was performed as a dance for girls:

⁴Ibid.

⁵E. Falkener, Games Ancient and Oriental and How to Play Them (New York: Dover Publ., ed. 1961), p. 106.

....two big girls stood back to back and stretched their arms out sideways. Four other little girls stood with their feet close to them and took their outstretched hands, holding themselves rigid as if they were hanging from them. When the word was given the whole group whirled round at least three times - unless they all fell down and brought the game to an end.⁶

No definite information has been found relating to the games depicted in Plate VIII, Figures 2 and 3. Wilkinson⁷ has suggested that the players in Figure 3 attempt to unhook their sticks and secure the hoop before their opponent.

It is interesting to note the similarities in the scenes from the Fifth Dynasty tomb of Ptah-hotep and the Twelfth Dynasty tombs at Beni Hasan. Even though many of the paintings were copied from one tomb to another, it is evident that an understanding and enjoyment of many of the same activities was retained over the years. Many remain as popular activities of children in the present day.

⁶Montet, op. cit., p. 102.

⁷Wilkinson, op. cit., p. 194.

PLATES IV - VIII

Acrobatics and Gymnastic Games.

The following reproductions have been taken mainly from the tomb paintings at Beni Hasan from the Middle Kingdom era. They include various forms of agility exercises and gymnastic games.

It has been impossible to include all the paintings which may be interpreted under this category, and many of the movements may actually be indicative of a form of acrobatic dance. Though there were professional tumblers and acrobats who provided entertainment, some of the paintings appear to indicate the participation of girls and boys at play.

Wilkinson¹ comments that the youth shown standing on his partner's back in Plate V, Figure 6, performed a somersault before landing. He also says that the women flung themselves over backward in the manner of a wheel.² The nearest interpretation in the paintings to the performance of a series of handsprings which the latter statement suggests is that reproduced in Plate VI, Figure 2. Montet³

¹J.G. Wilkinson, The Manners and Customs of the Ancient Egyptians (London: J. Murray 2nd. ed. 1890), I, p. 188.

²Ibid.

³P. Montet, Everyday Life in Egypt (London: Edward Arnold, 1958), p. 101.



Figure 1.

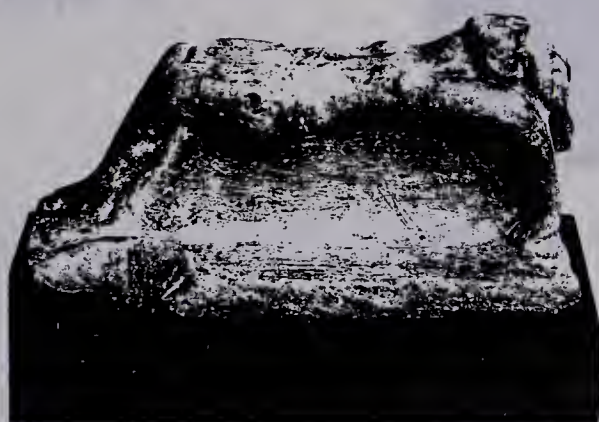


Figure 2.



Figure 3.

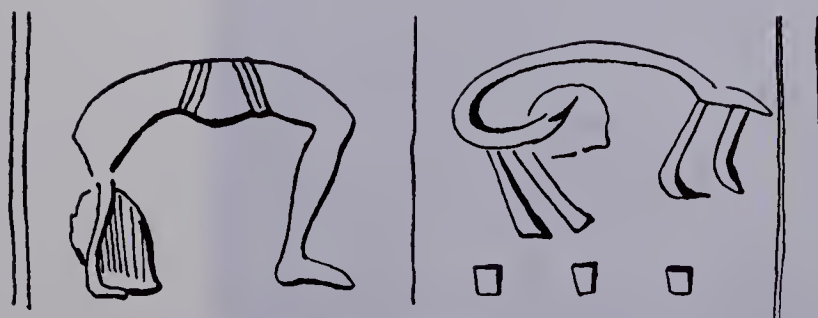


Figure 4.



Figure 5.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.



Figure 6.



Figure 1.



Figure 2.



Figure 3.



Figure 4.

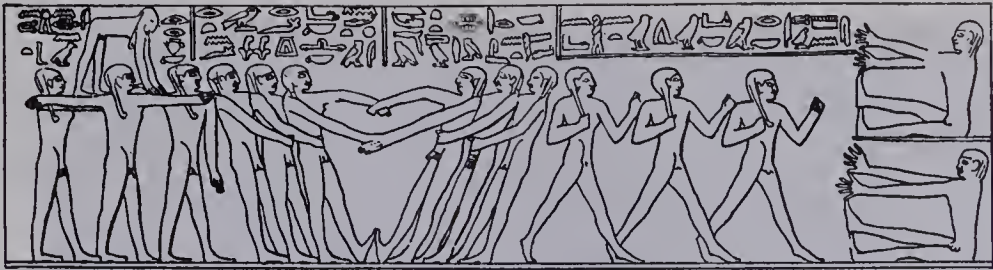


Figure 1.



Figure 2.



Figure 3.

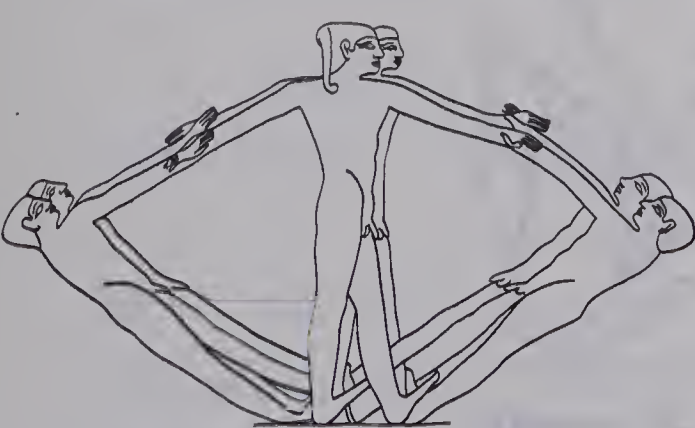


Figure 4.



Figure 5.



Figure 6.

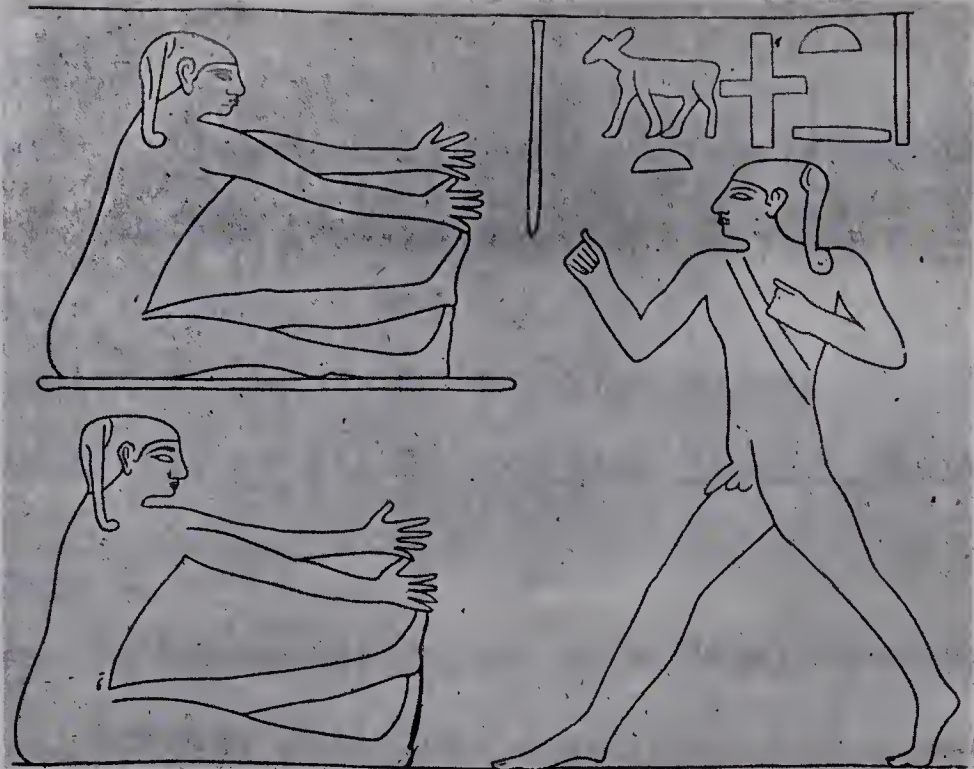


Figure 1.



Figure 2.

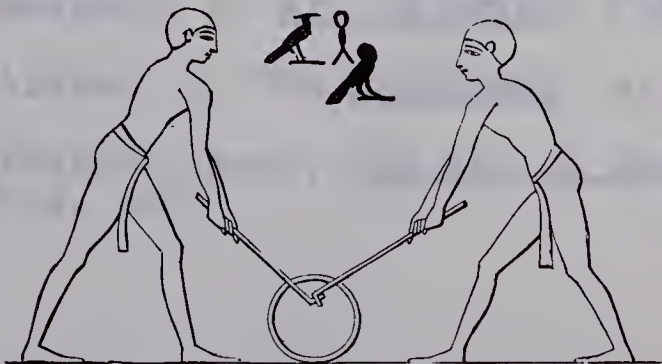


Figure 3.

Figure 1.

Description: A limestone figure of a female acrobat in the bridge position.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Present location: New York, Brooklyn Museum 13.1024.

Reproductions: *Breasted, J. Egyptian Servant Statues. pl. 84.

Figure 2.

Description: A limestone figure of a female acrobat in the bridge position.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Present location: Berlin Museum 14202.

Reproductions: *Breasted, J. Egyptian Servant Statues. pl. 85a.

Figure 3.

Description: An ostrakon showing a female acrobat in the bridge position.

Date: New Kingdom, 1,800 B.C.

Original location: Western Thebes, Deir-el Medina.

Present location: Turin, Musee di Antichita.

Reproductions: *Maspero, G. Art in Egypt. fig. 287.

Aldred, C. The Egyptians. pl. 62.

Phaidon Press, The Art of Ancient Egypt.
fig. 268.

Figures 4 and 5.

Description: Hieroglyphic symbols which represent either
acrobatics or dancing.

Date: Ancient Egyptian.

Reproductions: *Chapouthier, F. Deux Epees D'Apparat Au Palais de Mallia. fig. 22(4); fig. 21(5).

Evans, A.J. The Palace of Minos. vol. IV,
fig. 445(4); fig. 448(5).

Figure 1.

Description: A tomb painting showing three figures, possibly demonstrating balance exercises or dance steps.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 17, North wall.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 74.

Newberry, P.E. Beni Hasan. Pt.II, pl. XIII.

Figure 2.

Description: A tomb painting, showing one figure assisting his companion to exercise the trunk.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, Main Chamber, South wall.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 76.

Newberry, P.E. Beni Hasan. Pt.II, pl. VII.

Figure 3.

Description: A tomb painting, showing two figures either demonstrating resistance exercises or dance movements.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 17, South wall.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 80.

Newberry, P.E. Beni Hasan. Pt.II, pl. XVI.

Figure 4.

Description: A tomb painting showing a youth held aloft by his companions.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 17, South wall.

Reproductions; *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 81.

Newberry, P.E. Beni Hasan. Pt.II, pl. XVI.

Figure 5.

Description: A tomb painting, showing two acrobats in the back arch position, attempting to touch the feet to the back of the head.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 78.

Figure 6.

Description: A tomb painting showing several acrobats. One smaller youth is standing on his companion's back.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 2, Main Chamber, North wall.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 83.

Newberry, P.E. Beni Hasan. Pt.I, pl. XIII.

Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 203.

Figure 1.

Description: A tomb painting showing women acrobats performing a walk over with their partners. The figures on the right may be walking while in the 'crab' position.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 17, North wall.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 1a,b.

Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 82.

Newberry, P.E. Beni Hasan. Pt.II, pl. XIII

Figure 2.

Description: A tomb painting showing women acrobats going into the bridge position from standing.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 3, Main chamber, West wall.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 79.

Newberry, P.E. Beni Hasan. Pt.I, pl. XXIX.

Figure 3.

Description: A grey marble cylinder, showing two acrobatic figures either in a hand-stand or back flip position.

Date: Ancient Egyptian.

Reproductions: * Evans, A.J. Palace of Minos vol. IV, fig. 450.

Figure 4.

Description: A tomb painting showing a figure seated in the Yoga position. It may depict the position used when walking on the knees.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 75.

Figure 1.

Description: A relief showing children playing pick-a-back, tug of war and a game whereby they leap over their companions' hands. The figures on the right are dancers.

Date: Old Kingdom, 2,330 B.C.

Original location: Saqqara, Tomb of Mereruka.

Reproductions: *Aldred, C. The Egyptians. fig. 33.

Pritchard, J.B. The Ancient Near East in Pictures. fig. 217.

Phaidon Press, The Art of Ancient Egypt fig. 10a.

Figure 2.

Description: A tomb painting showing a youth making a hurdle for jumping, using his feet and hands.

Date: Old Kingdom, 2,480 B.C.

Original location: Saqqara, Tomb of Ptah-hotep.

Reproductions: *Smith, W. Stevenson. A History of Egyptian Sculpture and Painting in the Old Kingdom. fig. 185, upper left.

Figure 3.

Description: A tomb painting, showing two youths seated back to back. They are either preparing to stand or more probably playing a version of the game of Atep.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 17, South wall.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 221.

Newberry, P.E. Beni Hasan. Pt.II, pl. XVI.

Falkener, E. Games Ancient and Modern and How to Play Them. p. 106.

Figure 4.

Description: A tomb painting showing two youths swinging their comrades.

Date: Old Kingdom, 2,480 B.C.

Original location: Saqqara, Tomb of Ptah-hotep.

Reproductions: *Smith, W, Stevenson. A History of Egyptian Sculpture and Painting in the Old Kingdom. fig. 221.

Figure 5.

Description: A tomb painting showing two girls being swung by two youths.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, Main Chamber, North wall.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 220

Newberry, P.E. Beni Hasan. Pt.II, pl. IV.

Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 84.

Figure 6.

Description: A tomb painting showing a man kneeling on all fours, two small boys are clinging to his back.

Date: Old Kingdom, 2,480 B.C.

Original location: Saqqara, Tomb of Ptah-hotep.

Reproductions: *Smith, W, Stevenson. A History of Egyptian Sculpture and Painting in the Old Kingdom.
fig. 211.

Figure 1.

Description: A tomb painting showing youths making a hurdle for their companions to jump.

Date: Old Kingdom, 2,480 B.C.

Original location: Saqqara, Tomb of Ptah-hotep.

Reproductions: Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 77

Figure 2.

Description: A tomb painting showing boys playing a game.

The centre figure is kneeling, and his companions appear to be touching him with their feet.

Date: Old Kingdom, 2,480 B.C.

Original location: Saqqara, Tomb of Ptah-hotep.

Reproductions: *Smith, W, Stevenson. A History of Egyptian Sculpture and Painting in the Old Kingdom. fig. 215.

Figure 3.

Description: A tomb painting showing two boys playing with a hoop and hooked sticks.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 17, South wall.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 210.

Newberry, P.E. Beni Hasan. Pt.II, pl. XVI

Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 90.

PLATES IX - X

Ball Games.

The relief from the Temple at Deir el Bahari, Plate X, Figure 1, is believed to be the first historic evidence of a ball game which fulfils a religious or magical function.¹

This painting depicts a religious ceremony in the life of Thothmes III. The ceremony was called,

To strike the ball to (in honour of)
Hathor the protectress of Thebes.²

In the painting, Thothmes is seen holding a wavy stick, probably of olive wood, which he uses to strike the balls. The goddess Hathor stands watching, and the figure of two prophets are seen holding balls in their extended hands.³

Wilkinson⁴ shows a ball made of painted pottery which was probably a votive object. Other balls which have been found were made of fabric and leather, and stuffed with either bran, corn husks or the stalks of rushes.

In the Beni Hasan paintings only girls are shown engaged in ball activities. The artists have used a characteristic hand position for the players.

¹U. Simri, "The Religious and Magical Functions of Ball Games in Various Cultures." (unpublished Ed.D. dissertation, University of West Virginia, 1966) p. 15.

²E. Naville, The Temple of Deir el Bahari. (London: Egyptian Exploration Fund, 1901), p. 4.

³Ibid.

⁴J.G. Wilkinson, The Manners and Customs of the Ancient Egyptians (London: J. Murray, 2nd. ed. 1890), I fig. 219.2.

The characteristic hand positions evident in Plate X, Figure 1, suggest that this scene depicts a game, possibly one in which the players have to catch the ball while in the air. However, it is certainly not comparable to the Greek game of 'sky ball' in which the ball is thrown high into the air and the players leap to seize the ball as it falls.⁵ The pastime of juggling was undoubtedly a form of entertainment as well as a play activity of children.

The scene in Plate X, Figure 3, which is repeated in several of the tombs at Beni Hasan, bears some resemblance to the Greek game in which the youths play ball while mounted on the shoulders of their companions (see Plates LXII, LXIII).

The following description of a Greek game may be a later form of the game depicted in Plate X, Figure 4:

The various games of ball were called by the names Episkyros, Phaininda, Aporrhaxis, and Urania. Episkyros is also called Ephebike (young men's ball) and also Epikoinos (crowd ball). It is played in this way: two opposing sides, equal in number, draw a line between them with a stone chip which they call skyros. Depositing the ball on this, each side then draws on both sides a line behind the centre boundary; the side which gets hold of the ball first hurls it over the heads of the other side, whose business it is to intercept the ball in motion and to throw it to the opposite side, until the one side⁶ pushes the other beyond the back line.

⁵ Pollux Onomasticon ix.106. cited R.S. Robinson, Sources for the History of Greek Athletics. (publ. by the Author 338 Probasco St., Cincinnati, 20, Ohio, ed. 1955), p.183.

⁶ Ibid., 104 p. 183.

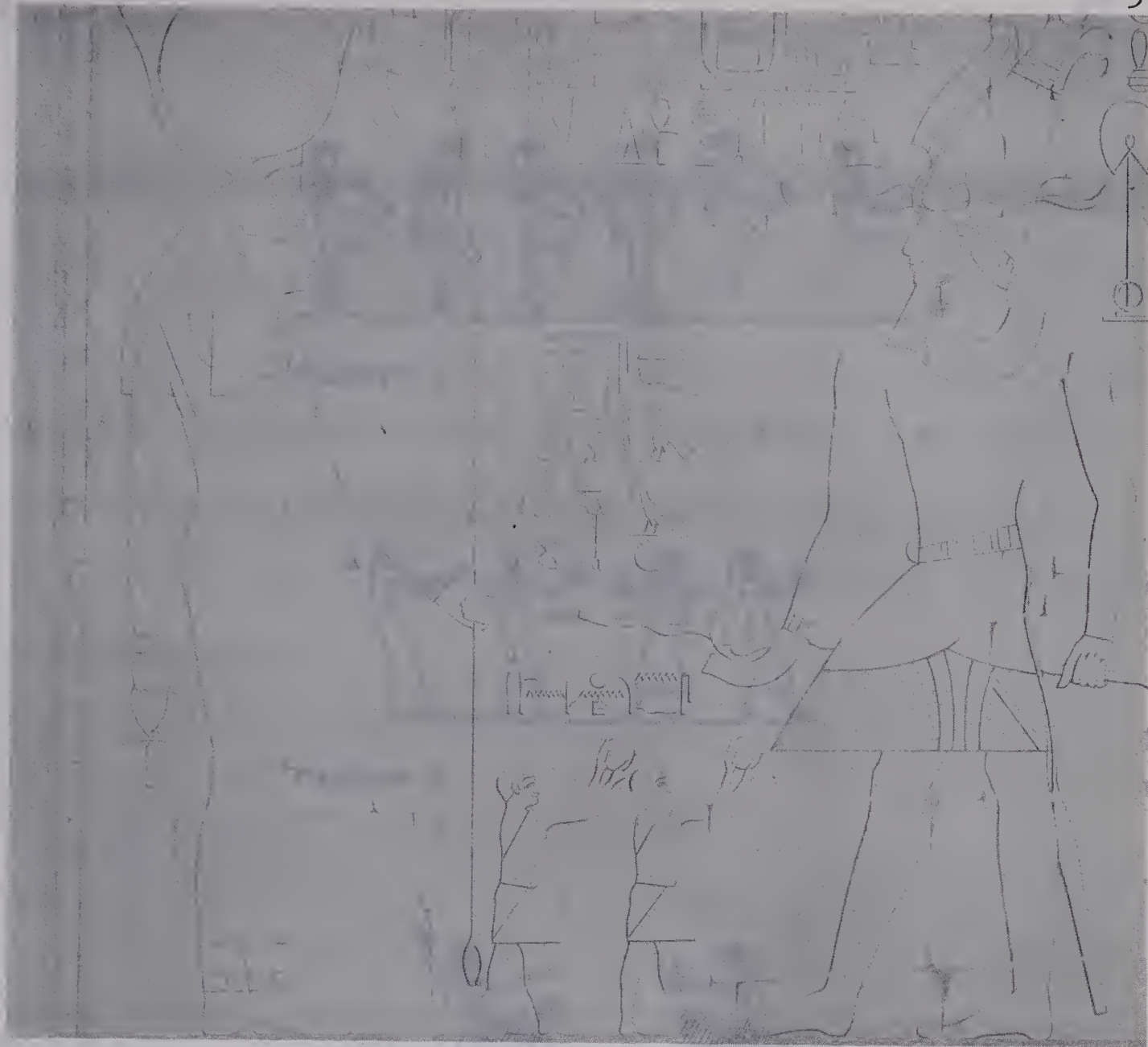


Figure 1.



Figure 3.

Figure 2.



Figure 1.



Figure 2.

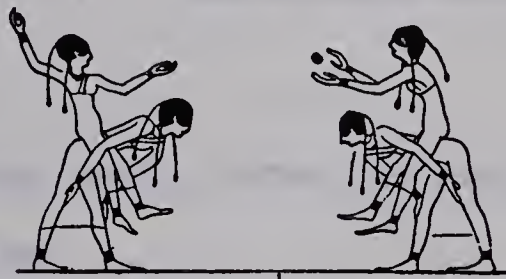


Figure 3.



Figure 4.

Figure 1.

Description: A tomb painting showing Thothmes III holding a wavy stick and a ball. Two small figure of Prophets also hold balls in their hands.

Date: New Kingdom, 1490 - 1436 B.C.

Original location: Temple of Deir el Bahari, Ante Room,
East wall.

Reproductions: *Navelle, E. The Temple of Deir el Bahari. pl.C.

Figure 2.

Description: Three balls made of painted fabric.

Date: Ancient Egyptian.

Present location: London, British Museum.

Reproductions: *Cottrell, L. Life Under the Pharoahs. fig. 33.

Figure 3.

Description: A leather ball, three inches in diameter.

Date: Ancient Egyptian

Present location: Collection: Mr. Salt. 1890 (probably in
the British Museum).

Reproductions: Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 219.1.

Figure 1.

Description: A tomb painting showing girls either playing a ball game or some form of hopping and jumping.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, Main Chamber, North wall.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 1c.

Newberry, P.E. Beni Hasan. Pt.II, pl. IV and pl. XIII.

Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 87.

Figure 2.

Description: A tomb painting showing girls juggling several balls.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, Main Chamber, North wall and Tomb 17, North wall.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 1e.

Newberry, P.E. Beni Hasan. Pt.II, pl. IV and pl. XIII.

Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 217.

Figure 3.

Description: A tomb painting showing girls playing ball while perched on the back of their partner.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, Main Chamber, North wall and Tomb 17, North wall.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 1d.

Newberry, P.E. Beni Hasan. Pt.II, pl. IV and pl. XIII.

Phaidon Press, The Art of Ancient Egypt. fig. 246.

Figure 4.

Description: A tomb painting showing girls playing a form of team ball game.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, Main Chamber, North wall.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 1f.

Newberry, P.E. Beni Hasan. Pt.II, pl. IV and pl. XIII.

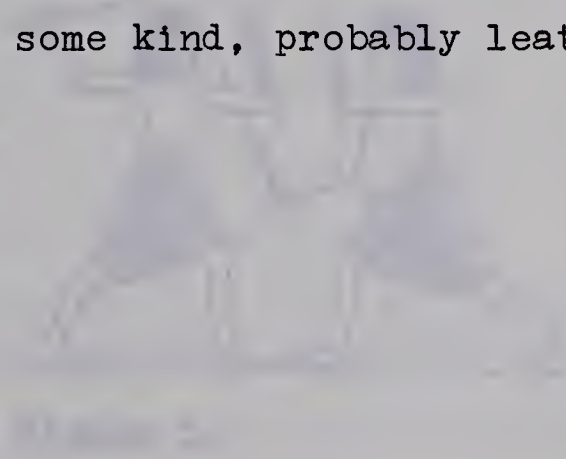
PLATE XI

Knife-throwing and Fencing.

The youths in Plate XI, Figure 1, are throwing long knives into a target made of a block of wood. These knives were probably used in hunting and as weapons of warfare.

In Figures 2 and 3, the sticks are attached to the hand, and the back of the hand is protected. Guards are worn on the forearm as well.

The activity depicted in Figure 4, is frequently referred to as club swinging. The objects appear to have been weighted bags of some kind, probably leather.



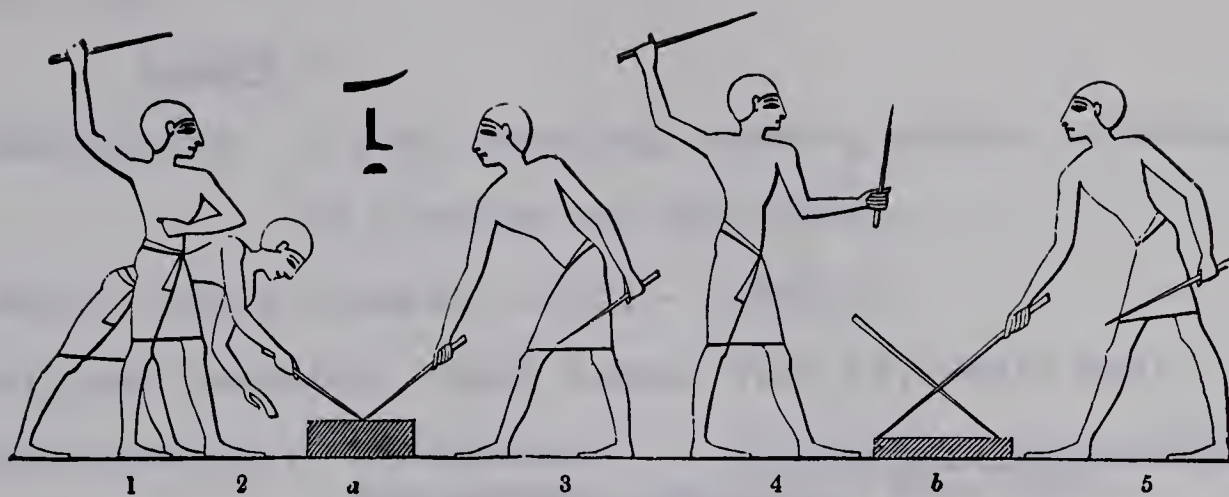


Figure 1.



Figure 2.



Figure 3.

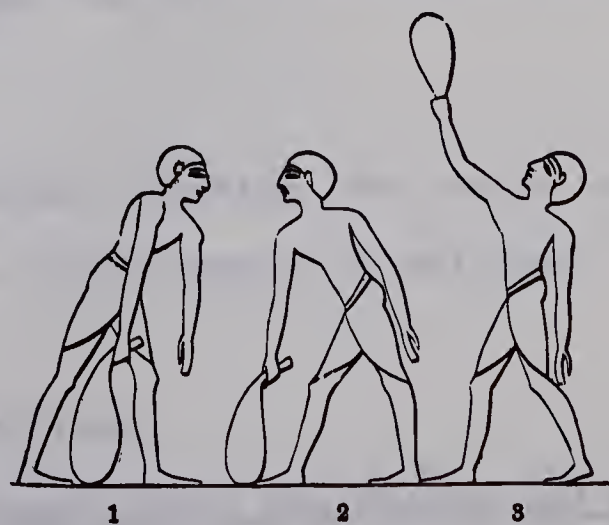


Figure 4.

Figure 1.

Description: A tomb painting, showing youths throwing knives at a target on the ground.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, South wall.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 222.

Newberry, P.E. Beni Hasan. Pt.II, pl. VII.

Figure 2.

Description: A tomb painting showing two youths duelling with sticks. The hands are protected.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 226.

Gardiner, E. N. Athletics of the Ancient World. fig. 2c.

Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 91.

Figure 3.

Description: A painting or relief, showing two youths duelling with sticks. The forearm is shielded.

Date: Ancient Egyptian

Present location: Cologne, Archives.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 92.

Figure 4.

Description: A tomb painting, showing three youths lifting
and either balancing or swinging weighted objects.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, South wall.

Reproductions: * Wilkinson, J.G. The Manners and Customs of
the Ancient Egyptians. fig. 227.

Gardiner, E.N. Athletics of the Ancient
World. fig. 2b.

Newberry, P.E. Beni Hasan. Pt.II, pl. VII.

PLATES XII - XVI

Wrestling.

It would appear from the prevalence of wrestling scenes which the Middle Kingdom Pharoahs had painted on the walls of their tombs at Beni Hasan, that wrestling was considered very highly by the nobility. Montet¹ says that girls also participated, however, no other reference to their participation has been found.

The placement of the series of wrestling figures, on the East wall, above the scenes of battles, suggests that wrestling was a part of preparation for war.

The artists frequently copied the wall decorations from one tomb to another and while there are several similar scenes, there is little duplication of the positions of the wrestlers within any one series. Newberry² makes particular reference to the naturalistic style evidenced in the figures found in Tomb 15 (Plate XVI).

The loin girdles which were worn, were comparable to those from the earlier Sumerian civilization.

While very little is known of the techniques or rules of wrestling, the paintings suggest that their understanding of moves and counter-moves was considerably advanced.

¹P. Montet, Everyday Life in Egypt (London: Edward Arnold, 1958), p. 101.

²P.E. Newberry, Beni Hasan (London: Kegan Paul, Trench, Trubner, 1893), Part II, p. 4.



Figure 1.



Figure 2.



Figure 1

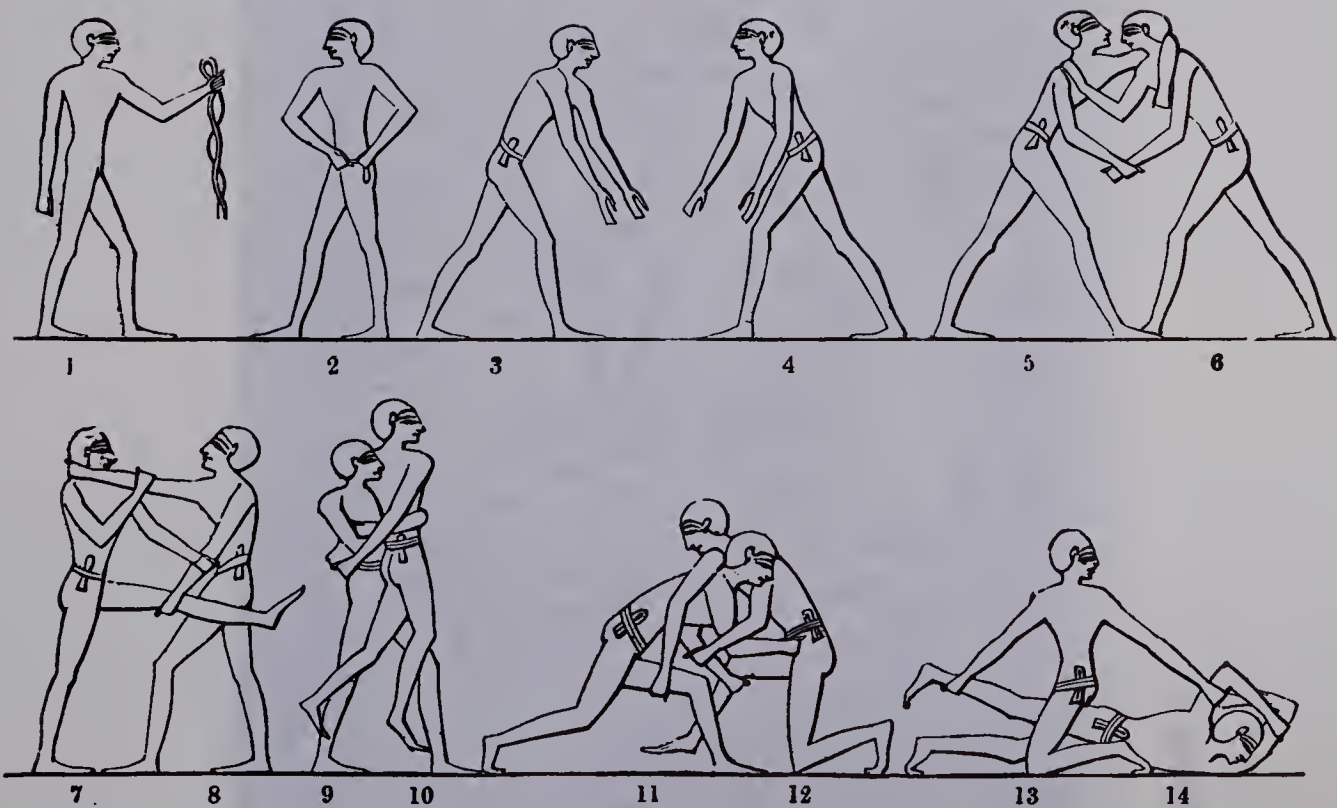


Figure 2

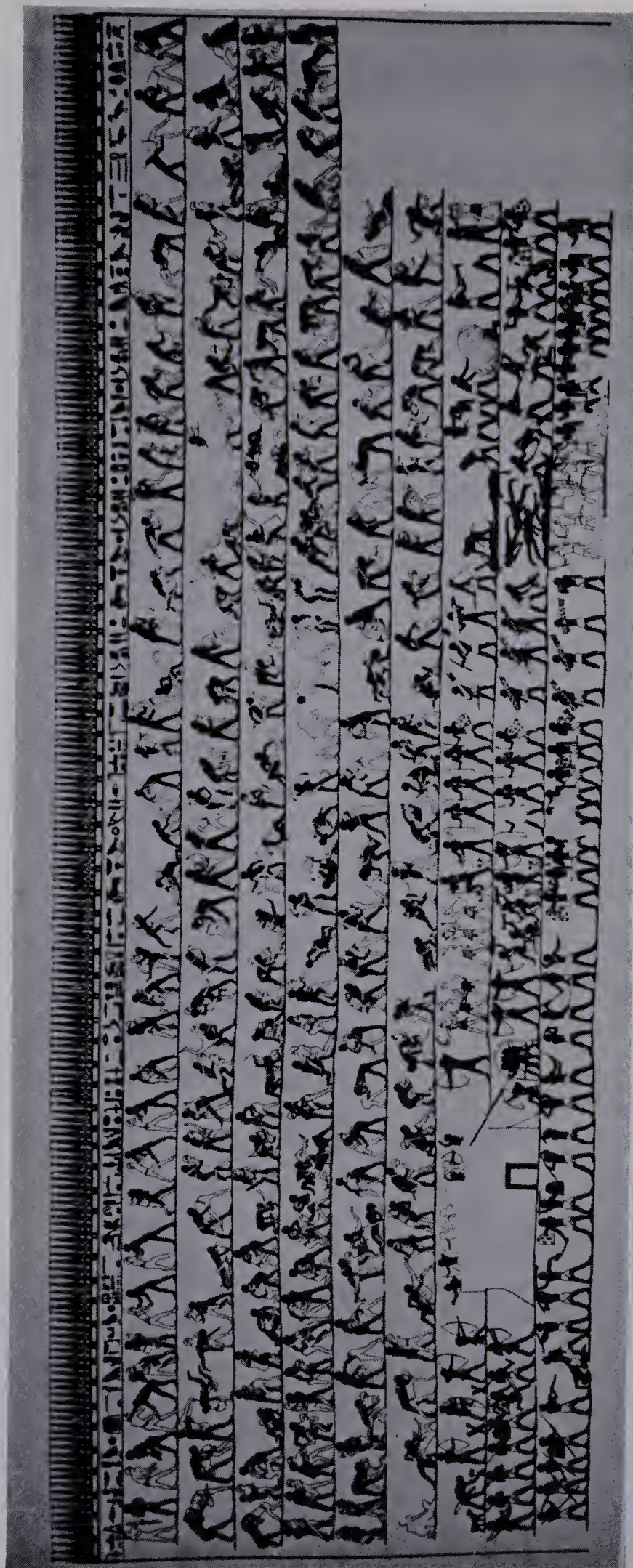


Figure 1.

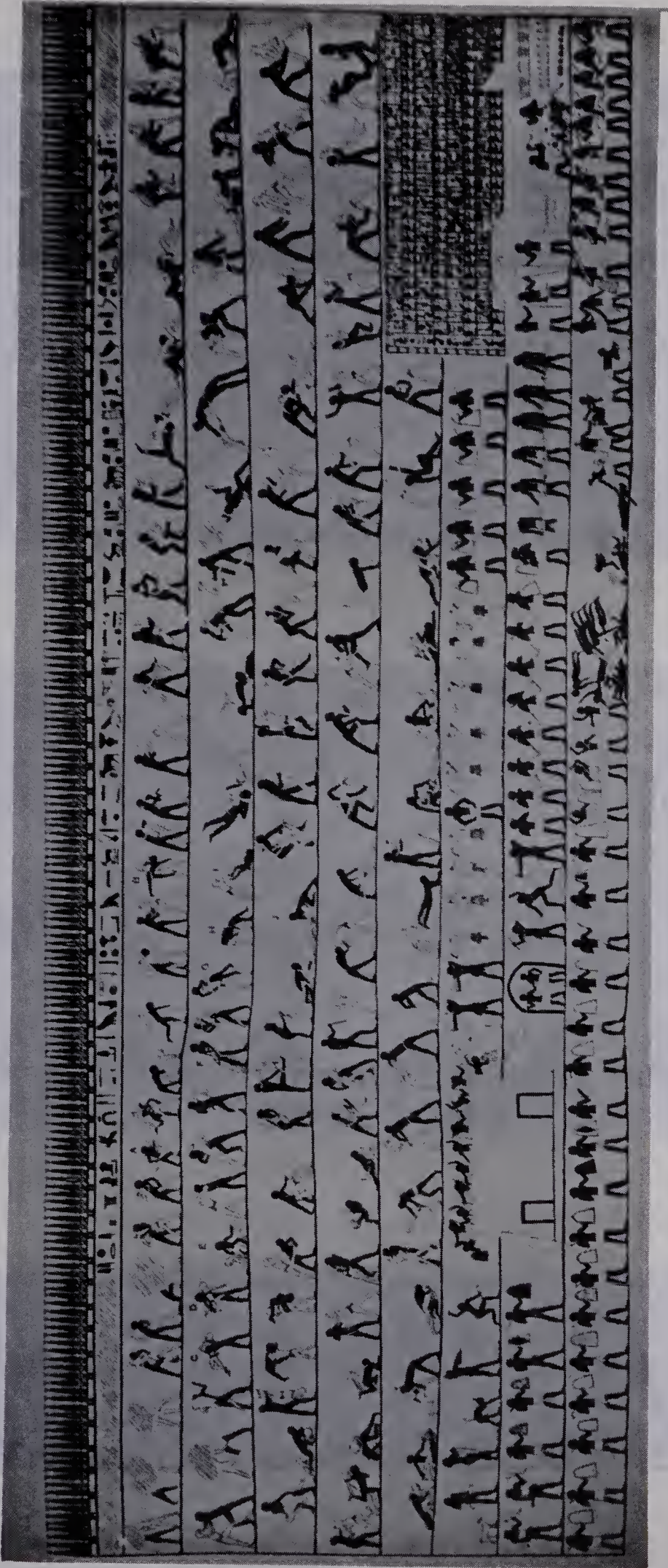


Figure 1.

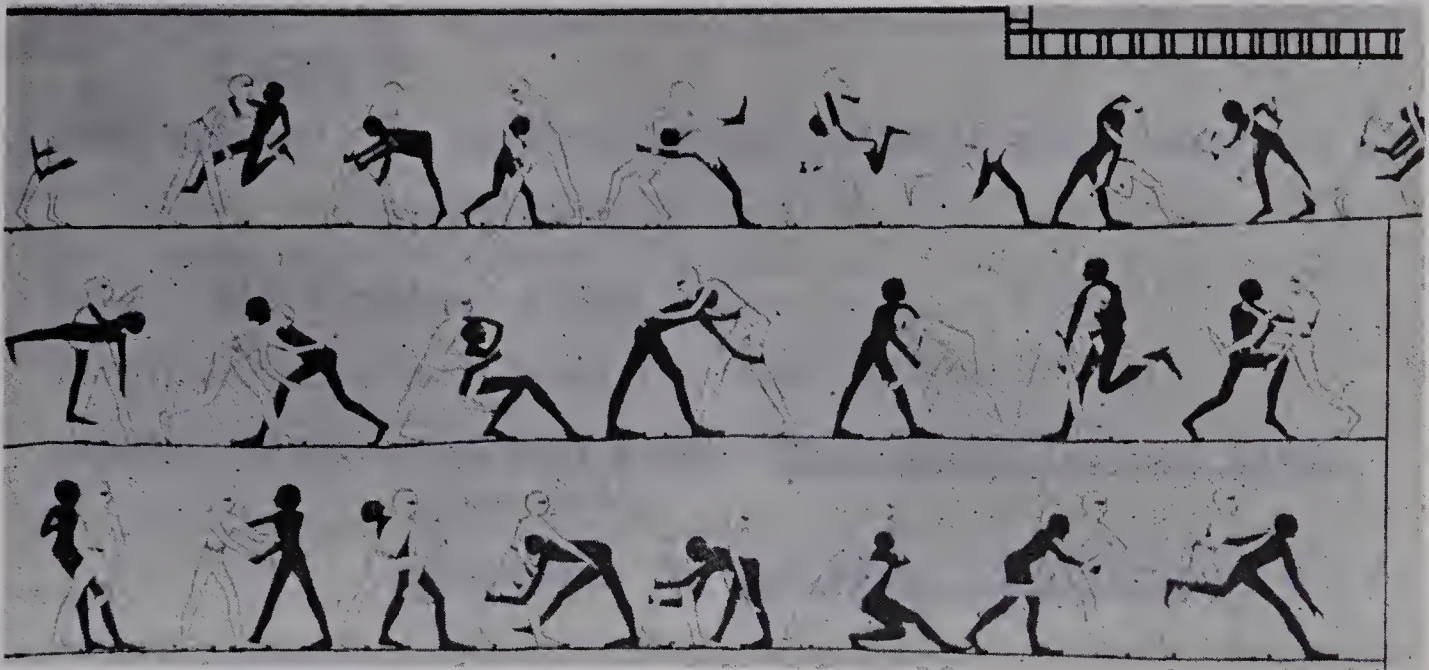


Figure 1

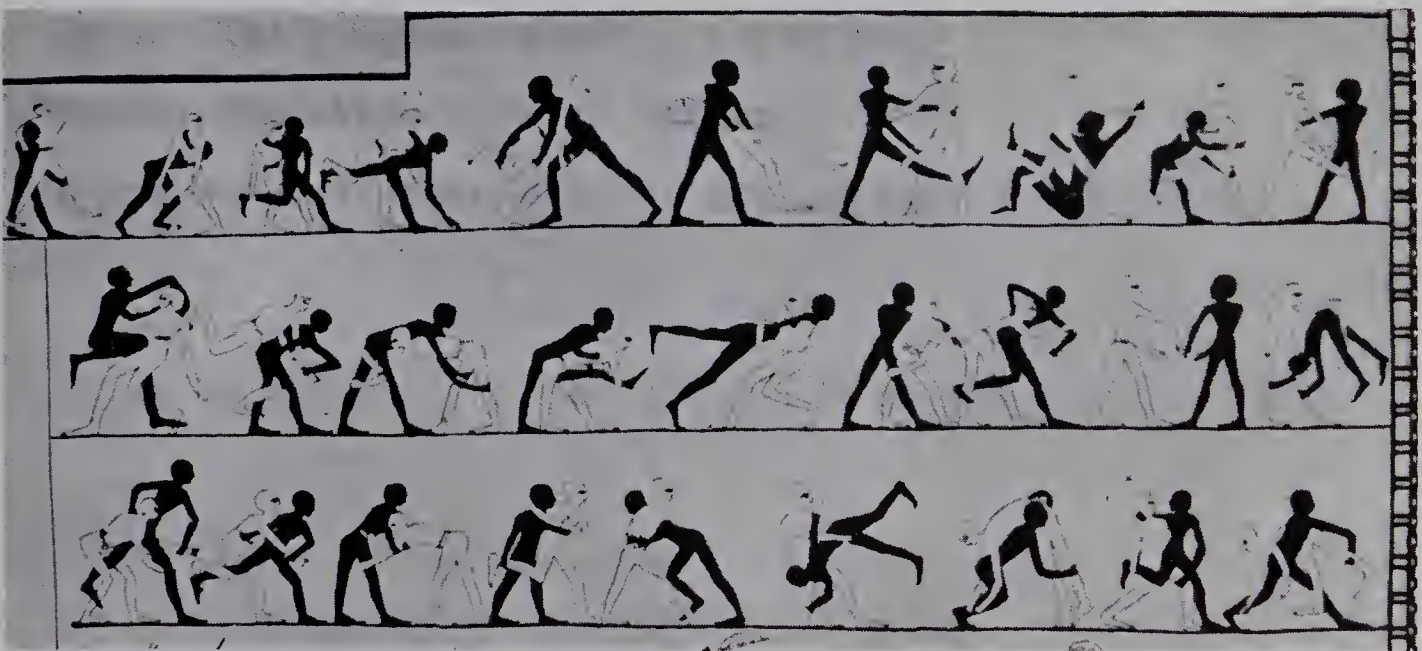


Figure 2



Figure 3

Figure 1.

Description: A limestone relief showing three pairs of
wrestlers.

Date: Old Kingdom, 2,480 B.C.

Original location: Saqqara, Tomb of Ptah-hotep.

Reproductions: *Phaidon Press, The Art of Ancient Egypt.
fig. 210.

Schroder, B. Der Sport im Altertum taf. 2.

Figure 2.

Description: An ostrakon, showing two wrestlers.

Date: New Kingdom, 1,800 - 1,100 B.C.

Present location: Cairo Museum.

Reproductions: *Maspero, G. Art in Egypt. fig. 285.

Figure 1.

Description: Detail from a tomb painting, showing the position of two wrestlers and the belts which were worn.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb.

Reproductions: *Phaidon Press, The Art of Ancient Egypt. fig. 251.

Figure 2.

Description: A tomb painting showing a sequence of wrestling movements.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 225.

Gardiner, E.N. Athletics of the Ancient World. fig. 2a.

Plate XIV

Figure 1.

Description: A tomb painting covering a complete wall, which shows 220 separate groups of wrestlers. The figures are distinguished from each other by the use of red and red-brown colours.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, North wall.

Reproductions: Newberry, P.E. Beni Hasan. Pt.II, pl. V.

Figure 1.

Description: A tomb painting covering a complete wall, which shows 122 separate groups of wrestlers. The original painting showed no distinction between the figures of the wrestlers.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 17, East wall.

Reproductions: *Newberry, P.E. Beni Hasan. Pt.II, pl. V.

Plate XVI

Figures 1,2 and 3.

Description: Three sections of a tomb painting which covers the upper section of a complete wall.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 2, East wall.

Reproductions: *Newberry, P.E. Beni Hasan. Pt.II pl. XIV,XV and XVI.

PLATES XVII - XVIII

Swimming.

The hieroglyphic symbols for swimming suggest that the Egyptians used a swimming technique similar to side-stroke or crawl of modern times. The Nile flood waters which inundated the land each year, would emphasize the need for the populace to be able to swim.

The figures of swimmers as ornamental handles for the cosmetic boxes, bring to mind the flat bottomed boats used for fishing and fowling among the reeds on the river banks. While other native people are known to capture water fowl by swimming underwater and snatching their feet, it is more than likely that these objects represent the use of flotation devices such as are seen in the Assyrian reliefs.

PLATES XVII - XVIII

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Figure 1.

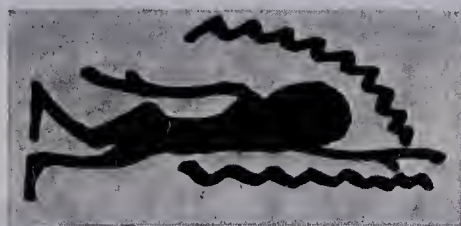


Figure 2.



Figure 3.



Figure 1.



Figure 2.



Figure 3.



Figure 4.

Figure 1.

Description: Sealings showing hieroglyphic symbols for swimming.

Date: Early Dynastic, 3,000 - 2,700 B.C.

Original location: Chapel of Iy-Mery.

Reproductions: *Smith, W. Stevenson, A History of Egyptian Sculpture and Painting in the Old Kingdom. fig. 165.

Mehl, E. Antike Schwimmkunst. fig. 10.

Figure 2.

Description: A hieroglyphic symbol for swimming.

Date: Early Dynastic, 3,000 B.C.

Original location: Ancient Egyptian

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. fig. 195.

Mehl, E. Antike Schwimmkunst. fig. 11.

Figure 3.

Description: A wall painting showing people in the water, probably swimming.

Date: Old Kingdom, 2,700 - 2,200 B.C.

Original location: Saqqara, Mastaba of Mereruka.

Reproductions: *Smith, W. Stevenson. A History of Egyptian Sculpture and Painting in the Old Kingdom. fig. 166.

Figure 1.

Description: A cosmetic box made of wood, the handle carved in the shape of a swimmer.

Date: New Kingdom, 1,500 B.C.

Present location: Berlin, Agyptisches Museum.

Reproductions: *Phaidon Press, The Art of Ancient Egypt.
fig. 292.

Figure 2.

Description: A cosmetic box made of wood, depicting a swimmer holding a duck.

Date: New Kingdom, 1,370 B.C.

Original location: Abu Gurob in the Faiyum.

Present location: Cairo, Egyptian Museum.

Reproductions: *Woldering, I. Egypt The Art of the Pharoahs.
pl. 48.

Figure 3.

Description: A cosmetic box made of alabaster in the shape of a swimmer holding a duck with the head of a gazelle.

Date: New Kingdom, 1,370 B.C.

Present location: New York, Metropolitan Museum.

Reproductions: *Aldred, C. The Egyptians. pl. 47.

Mehl, E. Antike Schwimmkunst. fig. 5 (lower).

Figure 4.

Description: A cosmetic box made of wood, carved in the shape of a swimmer holding a duck.

Date: New Kingdom, 1,370 B.C.

Present location: Paris, Louvre.

Description: *Huyghe, R. Larousse Encyclopedia of Prehistoric and Ancient Art. fig. 208.

Maspero, G. Art in Egypt. fig. 387.

Phaidon Press, The Art of Ancient Egypt. fig. 296.

PLATES XIX - XXII

Elements of Play.

Finger Games: Both men and women participated in a variety of guessing games, one of which resembled the Italian game of Mora. The Egyptian game was called Atep.¹ The game was usually played between two players and involved guessing the number of fingers extended in a concealed hand. In one version, one player 'threw' his fingers and the other guessed. In another, both players threw and the call was odd or even. Various forms of the game are suggested in the scenes shown in Plate XIX, Figures 1 and 2, and in Plate VII, Figure 3.

Wilkinson² has suggested that the game represented in Plate XIX, Figure 3, is that of Kollabismos, which Pollux³ has described as a game whereby one person is blindfolded and attempts to guess which of his companions touched him. Falkener⁴ considers the representation to depict another form of Atep, the centre player paying a forfeit after losing.

The game of thimble ring (Plate XIX, Figure 4), is also a guessing game, the players guessing which cup holds the ball.⁵

¹E. Falkener, Games Ancient and Oriental and How to Play Them (New York: Dover Publ., Ed. 1961), pp. 103 - 111.

²J.G. Wilkinson, The Manners and Customs of the Ancient Egyptians (London: J. Murray 2nd. Ed. 1890), I, p. 195.

³Falkener, op. cit., note 1. p. 106. ⁴Ibid., p. 106.

⁵Wilkinson, op. cit., p. 203.

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³Falkener, op. cit., note 1. p. 106. ⁴Ibid., p.106.

⁵Wilkinson, op. cit., p. p. 203.

Board Games: The earliest evidence of board games in Egypt is a low checkerboard table of unbaked clay from the Pre-dynastic era. The surface of the board was divided into eighteen squares. Twelve pieces, made of clay and coated with wax, were apparently used with the board.⁶

Several similar boards have been found, and the players were frequently depicted in the tomb paintings from the time of the Fifth Dynasty (2,480 B.C.). The games which were played have been identified as the game of Tau, later called Ludus Latrunculorum by the Romans, the game of Senat, known today as Seega, and the game of Bowl.⁷ The games were played for stakes and frequently attracted observers.

Although no complete description of any of the games has been found, Falkener,⁸ in 1892, using all the available evidence from boards, paintings, hieroglyphic comments and comparisons with games of later periods, endeavoured to construct the procedures of the Egyptian games.

The gaming board and sticks shown in Plate XXII, Figure 1, have a certain magical significance.⁹ It is believed that all the various games of chance and skill such as board games, have their origin in magical and divination practices.¹⁰

⁶J.A. Wilson, The Culture of Ancient Egypt (Chicago: Phoenix Books, 1951), p. 16,17.

⁷Falkener, op. cit., pp. 9 - 101. ⁸Ibid.

^{9,10}"Games and Toys", Encyclopedia of World Art (New York: McGraw Hill, 1962), col. 9.

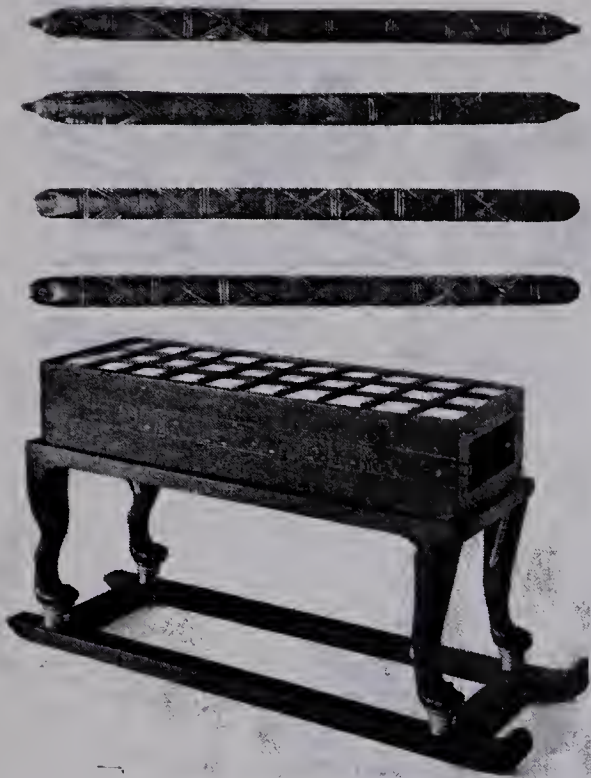


Figure 1.



Figure 3.



Figure 2.



Figure 4.



Figure 5.



Figure 1

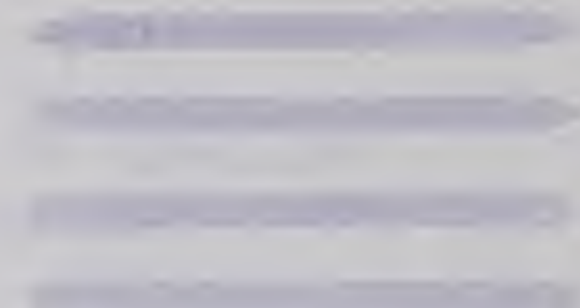


Figure 2



Figure 3



Figure 4





Figure 1

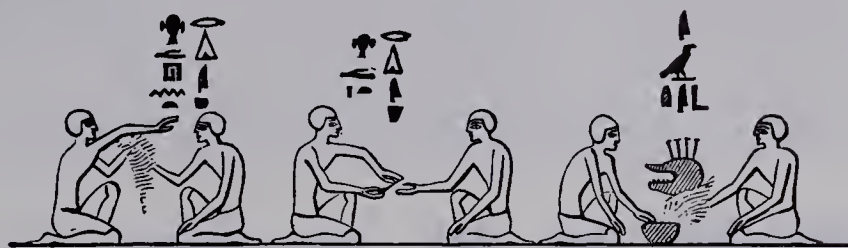


Figure 2



Figure 3

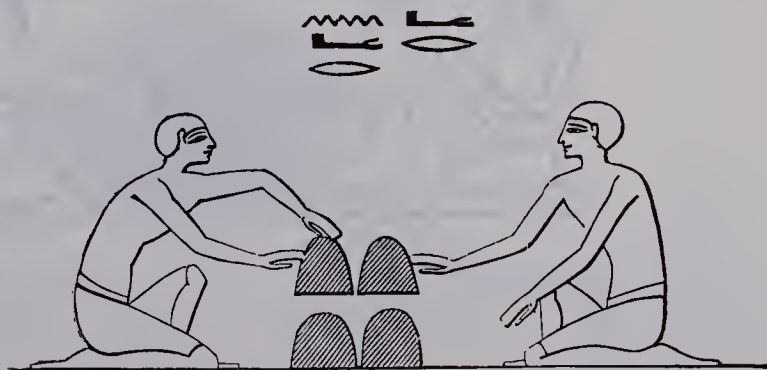


Figure 4



Figure 1.



Figure 2.

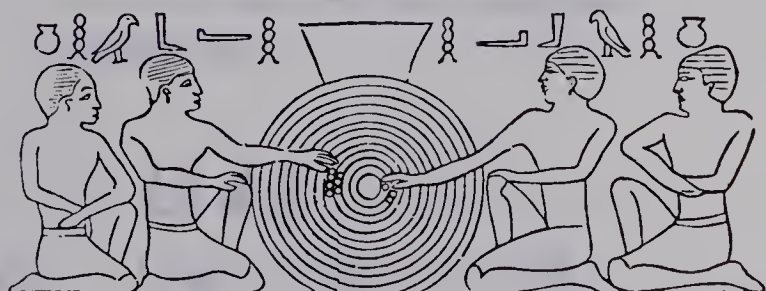


Figure 3.

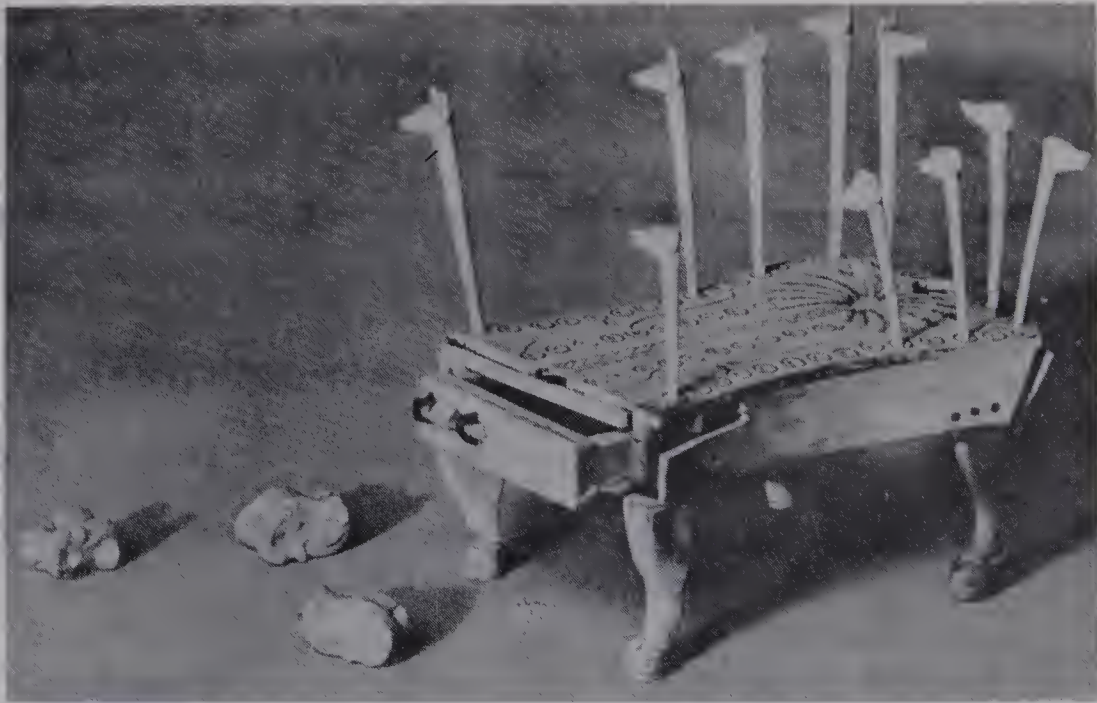


Figure 1



Figure 2.



Figure 3

Figure 4

Figure 1.

Description: A tomb painting showing the game of Mora being played.

Date: Ancient Egyptian.

Original location: Thebes.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 205.

Figure 2.

Description: A tomb painting showing some form of finger games being played.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 211.

Figure 3.

Description: A tomb painting showing three boys playing. One boy kneels between his companions and attempts to guess the number of shell or dice held in their hands. This is a variation of Atep.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 209.

Falkener, E. Games Ancient and Oriental and How to Play Them. p. 107.

Figure 4.

Description: A tomb painting showing the game of thimble ring being played.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb 15, South wall.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 223.

Newberry, P.E. Beni Hasan Pt.II, pl. VII.

Figure 1.

Description: Several draughtsmen used by the ancient Egyptians.

Date: New Kingdom, 1,800 - 1,100 B.C.

Original location: Tombs of Rameses II and other Pharoahs.

Present location: Collection, Sir John Gardiner Wilkinson, 1890, (probably in the British Museum).

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 207.

Figure 2.

Description: A collection of draughtsmen and knuckle bones used by Queen Hatshepsut.

Date: New Kingdom, 1,600 B.C.

Original location: Tomb of Queen Hatshepsut.

Present location: London, British Museum.

Reproductions: *Falkener, E. Games Ancient and Oriental and How to Play Them. p. 31.

Figure 3.

Description: A tomb painting depicting the game of Bowl.

Date: Old Kingdom, 2,480 B.C.

Oriental location: Egyptian Tomb.

Reproductions: Falkener, E. Games Ancient and Oriental and How to Play Them. p. 83.

Figure 1.

Description: A game board made of ivory and ebony veneer with animal heads carved on the ivory pins.

Knuckle bones were used as dice.

Date: Middle Kingdom, 1,990 - 1,780 B.C.

Original location: Thebes. Tomb of Ren Seneb.

Present location: New York, Metropolitan Museum 26.7.1287.

Reproductions: *Pritchard, J.B. The Ancient Near East.fig.46.
_____. The Ancient Near East in Pictures.
fig. 216.

Figure 2.

Description: A tomb painting showing Rameses III playing
a game resembling draughts.

Date: New Kingdom, 1,182 - 1,151 B.C.

Original location: Thebes, Tomb of Rameses III.

Reproductions: *Wilkinson, J.G. The Manners and Customs of
the Ancient Egyptians. fig. 209a.

Figure 3.

Description: A tomb painting showing two men seated at a low table playing Senat.

Date: Middle Kingdom, 2,000 - 1,800 B.C.

Original location: Beni Hasan and Thebes.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 208.

Falkener, E. Games Ancient and Oriental and How to Play Them. p. 10.

Figure 4.

Description: A tomb painting showing two men seated at a low table playing the game of Tau.

Date: Middle Kingdom; 2,000 - 1,800 B.C.

Original location: Beni Hasan, Tomb.

Reproductions: *Wilkinson, J.G. The Manners and Customs of the Ancient Egyptians. fig. 206,1.

Figure 1.

Description: A gaming board and "throwing sticks". The board is made of ebony and ivory and is reversible. One side is divided into 3 X 10 squares and the other into 3 X 4 with an approach of 8 squares.

Date: New Kingdom, 1,347 - 1,339 B.C.

Original location: Annex of the tomb of Tutankhamen.

Present location: Cairo Museum.

Reproductions: *Carter, H. The Tomb of Tut-Ankh-Amen. III, pl. XLII.

Figure 2.

Description: Three ivory gaming boards and playing pieces.

Date: New Kingdom, 1,347 - 1,339 B.C.

Original location: Annex of the tomb of Tutankhamen.

Present location: Cairo Museum.

Reproductions: *Carter, H. The Tomb of Tut-Ankh-Amen. III pl. XLII.

Figure 3.

Description: A drawing on papyrus showing a gazelle and a lion Tau.

Date: New Kingdom, 1,500 - 1,100 B.C.

Present location: London, British Museum. Papyrus, 10016.

Reproductions: *Phaidon Press, The Art of Ancient Egypt. fig. 272.

Reproductions: Falkener, E. Games Ancient and Oriental and How to Play Them. p. 58.

British Museum, A General Introductory Guide to the Egyptian Collections in the British Museum. fig. 36.

Figure 4.

Description: A tomb painting showing men playing a game resembling draughts.

Date: Old Kingdom, c. 2,480 B.C.

Reproductions: *Smith, W. Stevenson, A History of Egyptian Sculpture and Painting in the Old Kingdom. fig. 200.

Figure 5.

Description: A tomb painting of Nefertiti playing Senat.

Date: New Kingdom, 1,298 - 1,235 B.C.

Original location: Thebes, Tomb of Nefertiti.

Reproductions *Mekhitarian, A. The Great Centuries of Painting, Egyptian Painting. p. 140.

CHAPTER III

The young men are divided into two groups and receive names: the one group they call 'men of Hatti'. the other group 'men of Masa'; and the men of Hatti carry weapons of copper, but the men of Masa carry weapons of reed. They fight with each other and the 'men of Hatti win; and they seize a captive and devote him to the god.

Ceremony at the city of Gursama in honour of the God Yarris.¹

THE ANCIENT NEAR EAST

1,600 - 300 B.C.

In any study of games and sport in a particular culture culture, Henry has stated that:

The focus of attention is on the study of man as an individual, engaging in the motor performances required by his daily life and in other motor performances yielding aesthetic values or serving as expressions of his physical and competitive nature, accepting challenges of his capability in pitting himself against a hostile environment and participating in the leisure time activities that have become of increasing importance in our culture.²

Such a focus is impossible to attain by the general reader of the history of the Near Eastern civilizations between

¹O.R. Gurney, The Hittites. (Penguin Books, rev. ed. 1964), p. 155.

²F.M. Henry, "Physical Education as an Academic Discipline," JOHPER, 35, 7 (1964), p. 32.

1,600 B.C. and the downfall of the Persian Empire in the fourth century B.C. Both the literature and the art serve to focus attention onto the many warlike exploits of the civilization, the kings and the gods. Little information is available relating to the everyday life of the people. The main artifacts relating to games and sport pertain to the hunt. The major leisure time sport of the kings was hunting, and the use of the horse and the bow enabled all manner of animals to be chased.

No one civilization remained in isolation, as in the Old and Middle Kingdom times in Egypt, and communication across the Fertile Crescent resulted in the appearance of many common characteristic features in their cultures. The most influential civilizations appear to have been the Hittite, the Phoenician, the Hebrew, the Assyrian and the Persian.

The Hittite Civilization.

The Hittites are believed to be an Indo-European speaking people who migrated from the west and settled in the land of Hatti. Their early kings united the neighbouring tribes and formed the Hittite Kingdom with its capital at Boghazköy.

From 1,600 to 1,350 B.C., there was a political stalemate in the Near East. The Egyptians and the Hittites held the initiative against the independent and warlike

groups of Assyrians, Hurrians, Elamites and the Kassites. After 1,350 B.C., the three powers - Hittites, Egyptians and Kassites- formed a triumvirate of power which was broken only by the invasions of the "Sea Peoples" around 1,100 B.C. During this time, the Hittite civilization developed and formed another part of the matrix of the foundation of Western civilization.³

From their capital at Boghazköy, the Hittites, between 1,400 and 1,200 B.C., followed a highly successful policy of expansion. They ruled over most of Syria, Lebanon, Northern Israel, Northern Iraq and Northern Turkey. The most remarkable characteristics of their civilization were their inventiveness in methods of siegecraft, their diplomatic treaties with their vassal states, and their recognition of the authority of the Queen in certain state duties.⁴

The army was well equipped, and the Hittites were the first to introduce the three-man chariot.⁵ The soldiers used the axe, lance, bow and dagger, and protected themselves with shields and helmets. Among their many successful methods of warfare was the use of a ramp for protection when tunnelling into the city walls.

Though life on the Anatolian plateau was mainly agri-

³Gurney, op. cit., p. 77 ⁴Ibid., p. 66

⁵Ibid., pp. 105,6.

ultural (barley, wheat, wine, peas, beans and flax), copper, silver and iron ore were mined. The technique of iron smelting was mastered by Hittite craftsmen.⁶ Silver currency was used in trade, particularly with Mesopotamia.

There were many local religious cults, maintained by the government. The king was the chief priest and attended various religious festivals. He was deified after death.⁷ Teshub, the weather god, was the chief god. The Hittites appear to have worshipped in temples, and at natural sanctuaries such as springs.⁸ Their gods received offerings and tribute and the people followed an established ritual of worship.⁹

Their literature consisted of official proclamations, historical annals, myths (which include references to the slaying of the dragon), legends and episodes of battles and other spectacular events. While there is evidence of many languages in the documents found at Boghazköy and other Hittite sites, the official language was Hittite.

Hittite art shows both Syrian and Mesopotamian influence, and consisted for the most part of scenes from ceremonials of worship. The works are usually accompanied by a hieroglyphic script describing the activities. The

⁶Ibid., p. 83. ⁷Ibid., p. 65.

⁸Ibid., pp. 144,5 ⁹Ibid., p. 150.

figures show the long robes worn by the Hittites. At Alaja Hüyük, a few scenes on the sculptured blocks provide the only evidence of genre life. These include scenes of musicians, jugglers, a shepherd leading his flock and hunting exploits.¹⁰

The Phoenicians and the Hebrews.

In the political vacuum which the invasion of the "Sea Peoples" created, several small independent states emerged. Among them were the Phoenicians and the Hebrews.

The Phoenicians had lived between the mountains and the sea coast at the western end of the Fertile Crescent since about 2,000 B.C. From 1,100 to 800 B.C. they were essentially the middlemen of the trade which was carried on between the peoples of the Mediterranean, Syria, Mesopotamia and Arabia. They provided a definite link between the older civilizations of the Near East and the developing Greek civilization.¹¹

Each city was ruled by a king who was assisted by a committee of leading citizens. Their art was greatly influenced by the cultures of the people with whom they traded, and their craftsmen "manufactured" for a commercial market.

¹⁰Ibid., p. 202.

¹¹C. Roebuck, The World of Ancient Times. (New York: C. Scribner, 1966), p. 122.

After the formation of the great empires, the Phoenicians continued as important trade and communication links, and their navy was used by the Persians against Greece.¹²

The Hebrew state, which emerged at this time, has played an important role in the religious beliefs of the western world. Unfortunately, though the legends of the Bible contain references to the life of the people, these cannot, without reservation, be accepted as historical facts.

The Hebrews had made their home in the Jordan valley by 1,200 B.C. They retained the traditions of their previous nomadic shepherd's life. Under the leadership of Saul, David and Solomon, Palestine was united and the city of Jerusalem established as the capital. A large army was maintained, and considerable trade was carried on. The Hebrews exchanged their agricultural products and wool for timber and craft work from Phoenicia.¹³

Phoenician workmen were employed to build their palaces and temples. Their art followed the traditions of warfare and religion, with little or no attention to genre life. Board games appear to be the only artifacts which relate to games and sport.

From 1,200 to 700 B.C., several features emerged which were to enable the new empires of Assyria and Persia to evolve.

¹²R. Ghirshman, Iran. (Penguin Books, 1954), p. 132.

¹³Roebuck, op. cit., p. 132.

The availability of iron not only made the armies more effective, but increased the efficiency of agricultural methods. The latter brought an improvement in the living standards and an increase in population. In addition, the use of the horse greatly improved communication, and led to increased trade and the establishment of market economies.

The Assyrian and Persian Empires.

As the information relating to the games and sport of the people of the Near East during the period of the great empires is particularly limited, there is little value in developing the specific civilizations.

The major emphasis was, it is believed, on preparation for war. This included the skills of swimming, but mainly centered on equestrian ability and accuracy and efficiency in the use of the weapons of warfare, the lance and the bow and arrow. The Persian youth was trained to ride, to shoot and to tell the truth.¹⁴

The recognition of the citizen who displayed superior athletic prowess, which became so important an aspect of the Greek civilization, is apparent in the civilization of Egypt and again in the life of the Persians. However the information which assists in drawing such analogies is to be found in

¹⁴Herodotus, The Histories, trans. Aubrey de Selincourt (Penguin Books, 1954) p. 70.

their literature rather than their art. For example, the following inscription from the tomb of Darius.

I was a friend to my friends; as horse-
man and bowman I proved myself superior
to all others; as a hunter I prevailed;
I could do everything.¹⁵

Assyrian and Persian art continued in the traditions of the earlier civilizations and shows little interest in genre life. The monuments depict the processions of tribute bearers, the ceremonies of the kings and the gods and the scenes of important battles. The aim was to illustrate the power of the king and the extent of his dominions.¹⁶ Scenes of hunting are again popular.

By the fifth century B.C., the spread of the Greek civilization and the links between the east and west are evidenced in the following summary of a comment by Herodotus.

Greek colonists seem to have converted even their non-Greek neighbours into ardent "fans" of Greek sports. Anarchis of Scythia and his visit to Athens to learn more in detail about the subject of athletics are testimony to this effect, also the story of the physician Democedes, and his message to King Darius. For Dr. Democedes, leading specialist of his day, sent a special message to the Persian King, according to Herodotus (III 137), announcing his engagement to the daughter of Milo, the famous Croton wrestler.... And the historian adds the comment: "For Darius held the name of Milo the wrestler in great honour: and, to my thinking, the reason

¹⁵Ghirshman, op. cit., p. 152.

¹⁶Ibid., p. 168.

of Democedes' seeking this match and
paying a great sum for it was to show
Darius that he was a man of estimation ¹⁷
in his own country as well as Persia.

¹⁷R.S. Robinson, Sources for the History of Greek Athletics (publ. by the Author, 338 Probasco St., Cincinnati 20, Ohio, ed. 1955), p. 59.

PLATE XXIII

Boxing.

The only evidence which has been considered representative of boxing, may actually depict a ceremonial dance. The position of the two figures is comparable to that portrayed in Plate II, Figure 1.





Figure 1.

Figure 1.

Description: An Assyrian stone relief showing boxers.

Date: c. 1,100 B.C.

Original location: Ashunnak.

Present location: Paris, Louvre.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 72.

PLATES XXIV - XXV

Swimming.

The various forms of swimming depicted in the reliefs of battle scenes, suggest that the more common styles used were sidestroke and crawl. Many of the swimmers held inflated skins to assist them. The only evidence of swimming for pleasure is that shown in the pond at Nineveh (Plate XXV, Figure 2).

It is interesting to note the method of revival portrayed in Plate XXIV, Figure 1. This method of artificial respiration is known to have been used in the present century.

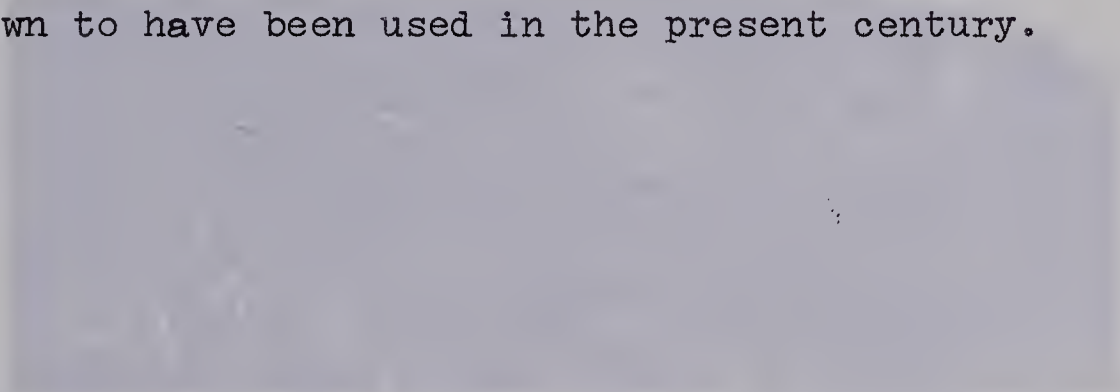


Figure 1



Figure 2



Figure 1.



Figure 2.



Figure 3.

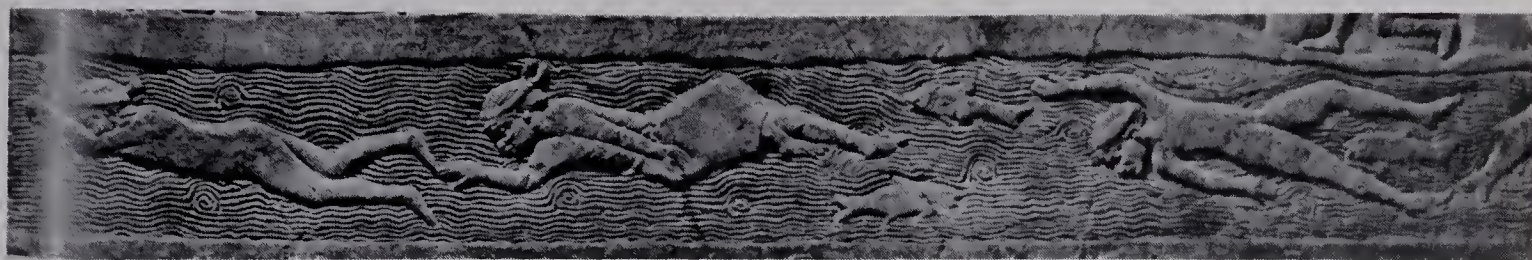


Figure 1.



Figure 2.



Figure 3.

Figure 1.

Description: A scene from the reliefs of the battle of Kadesh, showing the Hittite soldiers fleeing across the river. The King of Aleppo is being held upside down in an attempt to revive him.

Date: New Kingdom (Egypt), 1,300 B.C.

Original location: The Ramesseum, mortuary temple of Rameses II.

Reproductions: *Breasted, J. A History of Egypt. fig. 160.

Figure 2.

Description: A portion of an Assyrian wall relief, showing soldiers swimming. One of the swimmers is without the support of an inflated skin.

Date: 885 - 860 B.C.

Original location: Nimrod, North West Palace.

Present location: London, British Museum.

Reproductions: *Die Kunst des Alten Orients. vol.II, p. 538.

Parrot, A. The Arts of Assyria. pl. 47.

Strommenger, E. 5,000 Years of the Art of Mesopotamia. pl. 204.

Figure 3.

Description: A portion of an Assyrian wall relief of Assurnasipal, showing soldiers swimming a moat.

Date: 885 - 860 B.C.

Original location: Nimrod.

Present location: London, British Museum.

Reproductions: *Woolley, L. History Unearthed. p.25, pl. 3a.

"
Schroder, B. Der Sport im Altertum. taf. 1b.

Plate XXV

Figure 1.

Description: The lower portion of an alabaster relief of a battle scene, showing soldiers swimming.

Date: Neo-Assyrian, 668 - 627 B.C.

Original location: Nineveh, North Palace of King Ashurbanipal.

Present location: London, British Museum 124931.

Reproductions: *Strommenger, E. 5,000 Years of the Art of Mesopotamia. pl. 237.

Figure 2.

Description: A portion of a wall relief, showing soldiers swimming with the aid of inflated skins.

Date: Assyrian, 885 - 860 B.C.

Original location: Nimrod, North West Palace of Ashurnasipal II.

Present location: London, British Museum.

Reproductions: Bonomi, J. Nineveh and its Palaces. fig. 126.

Figure 3.

Description: A wall painting showing an Assyrian garden and fish pond. One of the swimmers appears to be seated on the inflated skin to fish.

Date: Assyrian

Original location: Koyunjik.

Reproductions: *Smith, W. Stevenson. Interconnections in the Ancient Near East. fig. 161, right.

Rawlinson, G. The Seven Great Monarchies of the Ancient Eastern World. vol I, pl. XXIX, fig. 4.

PLATE XXVI

Elements of Play.

Board Games: The evidence relating to board games from this period is closely interwoven with that of the earlier Sumerian civilization. The board shown in Plate XXVI, Figure 3, is probably of Sumerian origin. The rosette which is evident on the boards (Figures 1 and 3), is also to be seen on the Royal Gaming board found at Knossos (Plate XXXVI, Figure 1). While little is known about the manner of play, the placement of the holes and rosettes repeats a set pattern on several of the boards which have been found.¹

¹R. Ellis and B. Buchanan, "An Old Babylonian Gameboard With Sculptured Decoration", Journal of Near Eastern Studies XXV:3 (July, 1966), pp. 196,7.



Figure 1.



Figure 2.

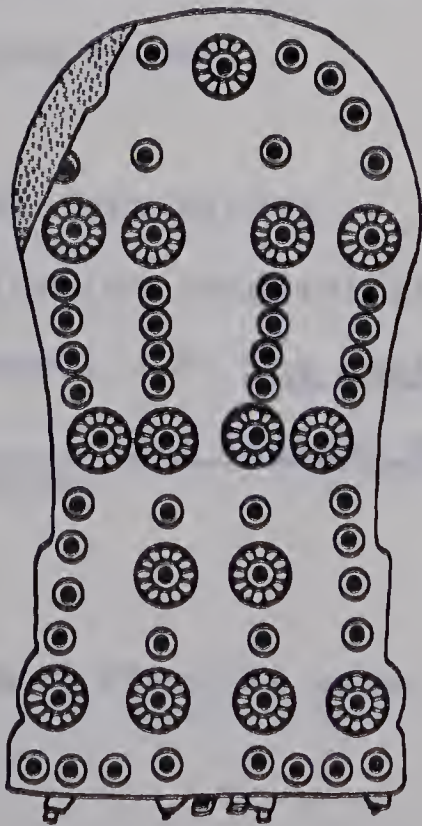


Figure 3.

Figure 1.

Description: A fiddle-shaped ivory game board. There are 58 holes in the main body of the board, certain ones being marked by rosettes.

Date: 1,350 - 1,150 B.C.

Original location: Megiddo.

Present location: University of Chicago, Oriental Institute 215.

Reproductions: *Pritchard, J.B. The Ancient Near East. fig. 48.

_____. The Ancient Near East in Pictures.
Fig. 215.

Ellis, R. and Buchanan, B. "An Old Babylonian Gameboard....." J.N.E.S. XXV:3, 1966, p. 196, fig. 3.

Figure 2.

Description: An ivory game board marked into squares, with ten playing pieces.

Date: 1,500 B.C.

Original location: Tel Beit Mirsim.

Present location: Palestine Archaeological Museum.

Reproductions: *Pritchard, J.B. The Ancient Near East. fig. 47.

_____. The Ancient Near East in Pictures.
fig. 214.

Figure 3.

Description: A dark grey steatite game board, similiar to Figure 1.

Date: Unknown.

Original location: Ur.

Present location: London, British Museum.

Reproductions: *Ellis, R. & Buchanan, B. "An Old Babylonian
Gameboard," J.N.E.S. XXV:3, 1966, p. 197, fig.4.

CHAPTER IV

The young bull roared with rage
and shook his head with fury
to uproot those virile fists
that forced his tossing head,
but Krino, with the onrush
of the wild bull's strength,
swung herself forcefully, upside-down,
her feet in the air,
in a swift backflip, then on his
shining rump stood upright.
She clapped her hands high in the air,
kicked the beast hard
with naked feet, turned a full somersault,
and fell
into the ready arms of a swift Mountain Maid.
Then Krino smiled and wiped the sweat
from her pale body.

-from The Odyssey: A Modern Sequel, VI.¹

THE AEGEAN CIVILIZATION

3,000 - 1,000 B.C.

Man's art may be considered as consisting of three elements:

- (i) the world of visible reality,
- (ii) the technical knowledge and material at his command,
- (iii) the mental or emotional response to which he seeks to give expression.²

¹N. Kazantzakis, "The Bull Rituals at Knossos", trans. Kimon Friar, Greek Heritage I:4 (1964), pp. 95,6.

²R. Huyghe, Larousse Encyclopedia of Prehistoric and Ancient Art (London: Paul Hamlyn, 1957), pp. 13,4.

In his portrayal of the bull-games, the Minoan artist has shown fine craftsmanship and a highly developed visual memory. The incidence of the subject of bull games on all manner of gems and sealstones, suggests that the artist enjoyed and appreciated the aesthetic aspects of the skill involved.

Culin³ has stated that games are not in themselves conscious inventions, but rather survivals from religious rituals. The persistence of one form over another may be explained by the extent to which the game is present in different elements of the society, and the ease with which the necessary 'equipment' is available in neighbouring communities. For these reasons, only some of the aspects of the sport and games of the Aegean world are likely to be apparent in Greek athletics.⁴

The Aegean civilization includes the Helladic civilization of mainland Greece (later to become the centre of the Mycenaean civilization), the Cycladic of the Cyclades islands and the Minoan of the island of Crete. The Late Helladic was greatly influenced by the Minoan civilization and eventually supplanted the predominance of the Minoan civilization, to become the major power in the Aegean (1,400 - 1,100 B.C.).

³S. Culin, Games of the Orient (Vermont: Tuttle Co. 1960), p. xviii.

⁴W.R. Ridington, "The Minoan-Mycenaean Background of Greek Athletics" unpubl. Ph.D. Dissert. (Philadelphia, 1935).

Minoan civilization began on the island of Crete prior to 3,500 B.C., and at its height, 2,000 to 1,400 B.C., apparently controlled the Cyclades and traded extensively with Egypt and the Near East. Greek legend refers to the Minoan period as a 'golden age', and the island of Crete features in many of their epics. While little is known of the growth of the kingdom, ruled by the legendary king Minos, the extensive archaeological evidence has enabled the reconstruction of many details of the life of the people.

The island temperatures vary according to the altitude and snow remains on some of the mountains for six months of the year. Situated halfway between the Greek mainland and the Nile valley, the favourable geographical and economical features of the island contributed toward the emergence of a colourful and apparently peaceful culture. Travel was either via footpaths or by sea, and it was not until the beginning of Mycenaean influences that the horse and chariot appeared.

There were a few small rivers, but wells provided water on the warm sandy coastal plains and fresh water springs were to be found in the mountainous areas. Although large areas were unproductive, there was much forested land and olives and grapes grew in the valleys. The high mountain slopes provided summer pasturage for a variety of animal life which included; deer, ibexes, boars, bears, hares and rabbits. There is evidence to suggest that the Minoans had domesticated

sheep, goats, swine, oxen and cattle.⁵ The Cretan long-horned bull which is connected with the toreador sports is thought to have been a local breed of the bos primigenius.⁶ In some instances the horns of these bulls were cut and padded. Hunting was possible throughout the year, and in addition migrating birds passed over the island in season. Little is known of the sea life of the time, but fish probably provided part of their diet.

There were few natural harbours, and ships used the protection of nearby islands. Civilization was centered in settlements near to the coast, and the absence of fortifications suggests that these people were isolated from outside invaders and lived peacefully with each other. Their palace estates were spacious and exhibited impressive architectural designs with wide staircases and open centralized courtyards. Their buildings were of stone and wood, cleverly designed to withstand the intermittent earthquakes. There were elaborate interior and exterior decorations of coloured frescoes, high reliefs and colourful pottery jars.

Complicated systems of plumbing and devices for heating were included in the palace plans. The roads within the settlement were paved. Aqueducts carried the water to the

⁵R.W. Hutchinson, Prehistoric Crete (Pelican Books, 1962), p. 238.

⁶Ibid., pp. 239,40.

palace complex which was made up of workshops, public offices shrines and various court rooms and private living rooms. Town houses, apart from the palaces, also included workshops for craftsmen.

Hutchinson makes the following comment:

We cannot even guess at the political rights of the various elements of the population (whether male or female), but there seems to have been much greater social freedom between the sexes than in most ancient societies. Women went unveiled in décollete dresses and mixed freely with the men at the public festivals. They danced in public before the men and even took part in the dangerous toreador sport, dressing in the male costume for the purpose.⁷

There is little evidence of servitude, either in the plan of the palace complex, or in the stories portrayed in the frescoes. The atmosphere of freedom of expression which is so evident in the art of the period is apparent in the variety of religious cults and customs and the absence of the massive temples of other cultures.

Cult objects and shrines indicate the worship of the Snake goddess, the Tree, the Pillar and the Bull. There was no apparent concern for the life hereafter, and the presence of small shrines and the festival atmosphere of the palace shrines give little indication of fear of the gods, despite the terrifying earthquakes which shook the island.

⁷Ibid., p. 257.

The Minoan artist worked in a naturalistic style, and possessed a remarkable ability to portray figures in rapid motion. This skill has enhanced the vividness of the bull-games which are represented in frescoes, engravings and sculptures. The scenes from the life of the people which are depicted in the palace frescoes are the major source of documentation of the customs and manners of the people.

The island suffered from frequent earthquakes and it is thought that the severe earthquakes and the tidal waves which followed were at least partially responsible for the decline of the civilization, which occurred between 1,600 and 1,400 B.C.

The major influence of the Minoans on the Mycenaean civilization is apparent in the palace frescoes, the court dress of the women and the religious symbols which have been found at Mycenae. However, while there are many similarities in form, Janson⁸ considers that Mycenaean art lacks the continuous rhythmic movement so characteristic of the Minoan. Despite the interest and efforts of many famous scholars, the silence of history continues to surround both civilizations. There is, however, little doubt that the Mycenaeans adopted many of the customs and traditions developed by the Minoans.

⁸H.W. Janson, A History of Art (New Jersey: Prentice Hall, 1964), p. 274.

PLATE XXVII

Acrobatics.

The acrobat appears to have been a universal figure, usually playing the role of an entertainer. In Figure I, the costume is similar to that worn by the bull vaulters, and may be representative of that activity. The fine detail and emphasis on the physique is indicative of the naturalistic art style of the Minoan craftsmen.

The Egyptian influence is noticeable in Figures 2 and 3, and though they may be considered as figures diving among the lotus plants, they are more generally classified as stylized acrobats.¹

¹A. Sakellariou, Corpus der Minoischen Und Mykenischen Siegel (Berlin: Verlag, Gebr. Mann, 1964), Band I, no. 131.

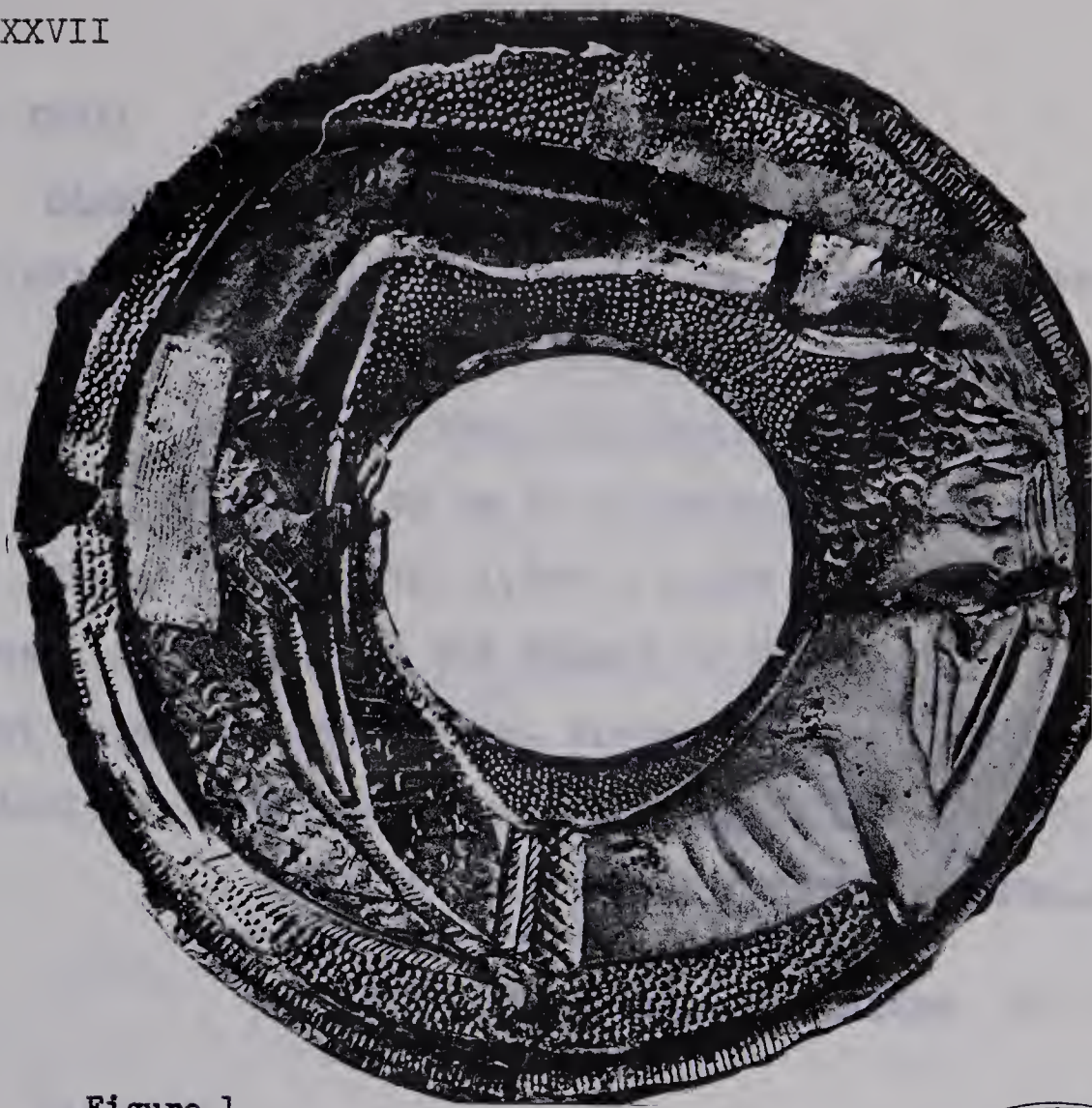


Figure 1.



Figure 2.



Figure 3.



Figure 4.

Figure 1.

Description: The gold covering of the pommel of a bronze sword, showing the figure of an acrobat. If turned so that the hands are lowest, the figure appears to be in a forearm balance position.

Date: Middle Minoan III, 1,800 - 1,600 B.C.

Original location: The Old Palace of Mallia.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Zervos, C. L'Art de la Crète. pl. 427.

Chapouthier, F. Deux Epees D'Apparat au Palais de Mallia. pl. xviii.

Marinatos, S. Crete and Mycenae. pl. 69.

Figure 2.

Description: A flat cylinder seal of bluish chalcedony or translucent blue agate with faint white veins, showing two acrobats in handstand position.

Date: Middle Minoan III, 1,800 - 1,600 B.C.

Original location: Knossos district.

Present location: Oxford, Ashmolean Museum 1938.955.

Reproductions: *Evans, A.J. Palace of Minos vol. IV, fig. 443.

Kenna, V.E. Cretan Seals. no. 204.

Pendlebury, J.D.S. Archaeology of Crete. fig. 29a.

Figure 3

Description: A chalcedony lentoid, showing two acrobats.

The art style shows definite Egyptian influence, and may be compared with the cylinder Plate IV, Figure 3. The figures may represent divers.

Date: Minoan.

Present location: Athens, National Museum 3208.

Reproductions: *Evans, A.J. Palace of Minos. vol. IV, fig. 444.

Sakellariou, A. Corpus der Minoischen und Mykenischen Siegel. Bd.I. no. 131.

Figure 4.

Description: A small seal showing two acrobats.

Date: Minoan.

Original location: Palace of Mallia.

Reproductions: *Chapouthier, F. Deux Epees D'Apparat au Palais de Mallia. fig. 23.

PLATES XXVIII - XXXII

Bull Vaulting.

The most extensive evidence of the sports of the Minoans concerns bull vaulting. Whether this is because of the spectator attraction of the sport and the high level of skill of the performers, because it was a sport of the nobility, or it had some religious connotation is not known. It has been suggested that the performers were members of the Athenian tribute which King Minos demanded in the legend of the Minotaur. The performances took place within the vicinity of the palaces, and at Knossos in the central court itself. Although no scenes indicate a sacrificial intent, the evidence of the pillar and the clay rhytons, implies that the performances were a part of religious ceremonies.

The elaborate costumes captured the interest of both sculptor and painter. The girls are distinguishable from the youths, by the use of the Egyptian mural convention of light skin colour for females and darker skin colour for the males (see colour reproductions noted on Plate XXXI, Figure 15). There was also a difference in the hair styles, the youths apparently wearing shorter locks at the front than the girls.

Until the language of the Minoans is deciphered, the interpretation of this activity is based solely on the artist's portrayals. An awareness of the fine physique of

the performer is clearly indicated in the detail of muscle contour on the high relief sculptures as well as the representation of a body type with the slim waist and flexible spine. The general impression gained from the evidence is of an extremely skillful, fast moving activity in which there is a considerable degree of the element of vertigo.

The basic skill involved is a front layout somersault with the landing made either behind (Plate XXIX, Figure 4), beside (Plate XXX, Figures 2 and 3 and Plate XXXI, Figure 1), or possibly on the back (Plate XXIX, Figures 2 and 3 and Plate XXXII, Figure 2.) of the bull; though the latter situation is difficult to envisage in reality. It would appear that at times the acrobat actually grasped the bull's horns, either before leaving the ground or in the course of flight (Plate XXX, Figure 5 and Plate XXXI, Figure 1).

The bull is represented in motion in all but one artifact (Plate XXIX, Figure 5), which may mean either that the bull was actually charging toward the acrobat or that the artist is using the traditional art style of the "flying gallop". Whatever the interpretation, the daring and skill of the acrobat cannot be denied.

Although evidence relating to this sport is very extensive in the Minoan period, the sport vanishes with the fall of the Minoan civilization. This may be as a consequence of the introduction of the horse (Plate XXIX, Figure 4).

Similar acrobatic feats with horses are referred to in Roman times and have remained to this day in the circus arena. The development of the bull games of Spain do not appear to have any direct relationship to this Minoan form of bull vaulting, although Graham¹ notes that, "in early Spanish bull baiting, vaulting over the bull from a chair or table was a recognized manoeuvre."

¹J.W. Graham, The Palaces of Crete. (New Jersey: Princeton University Press, 1962), p. 79.



Figure 1.



Figure 2.



Figure 3.

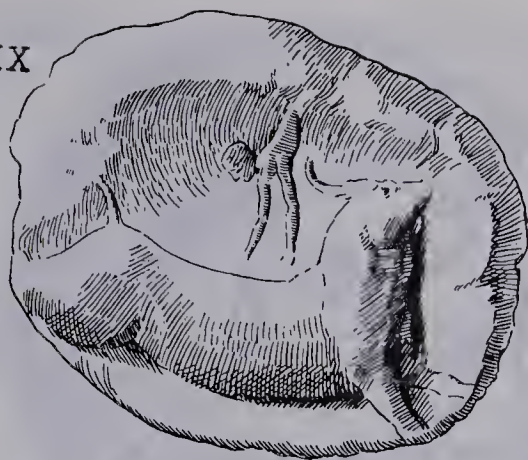
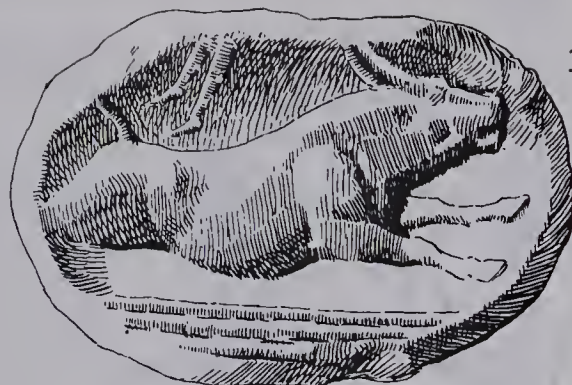


Figure 1.



123

Figure 2.

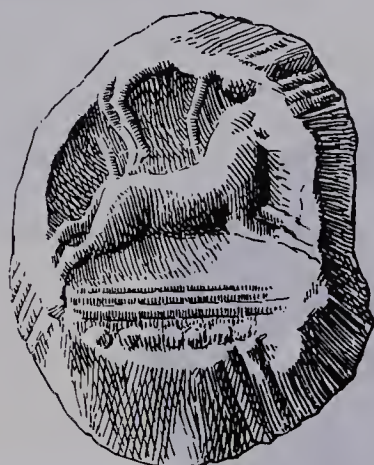


Figure 3.



Figure 4.



Figure 5.



Figure 6.



Figure 1.

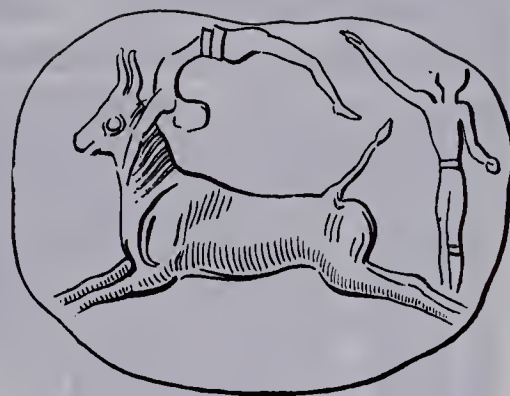


Figure 2.



Figure 3.

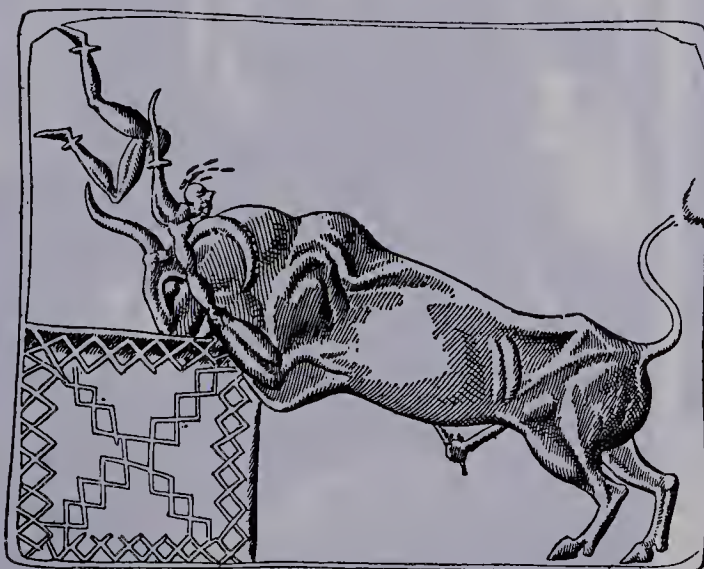


Figure 4.



Figure 5.

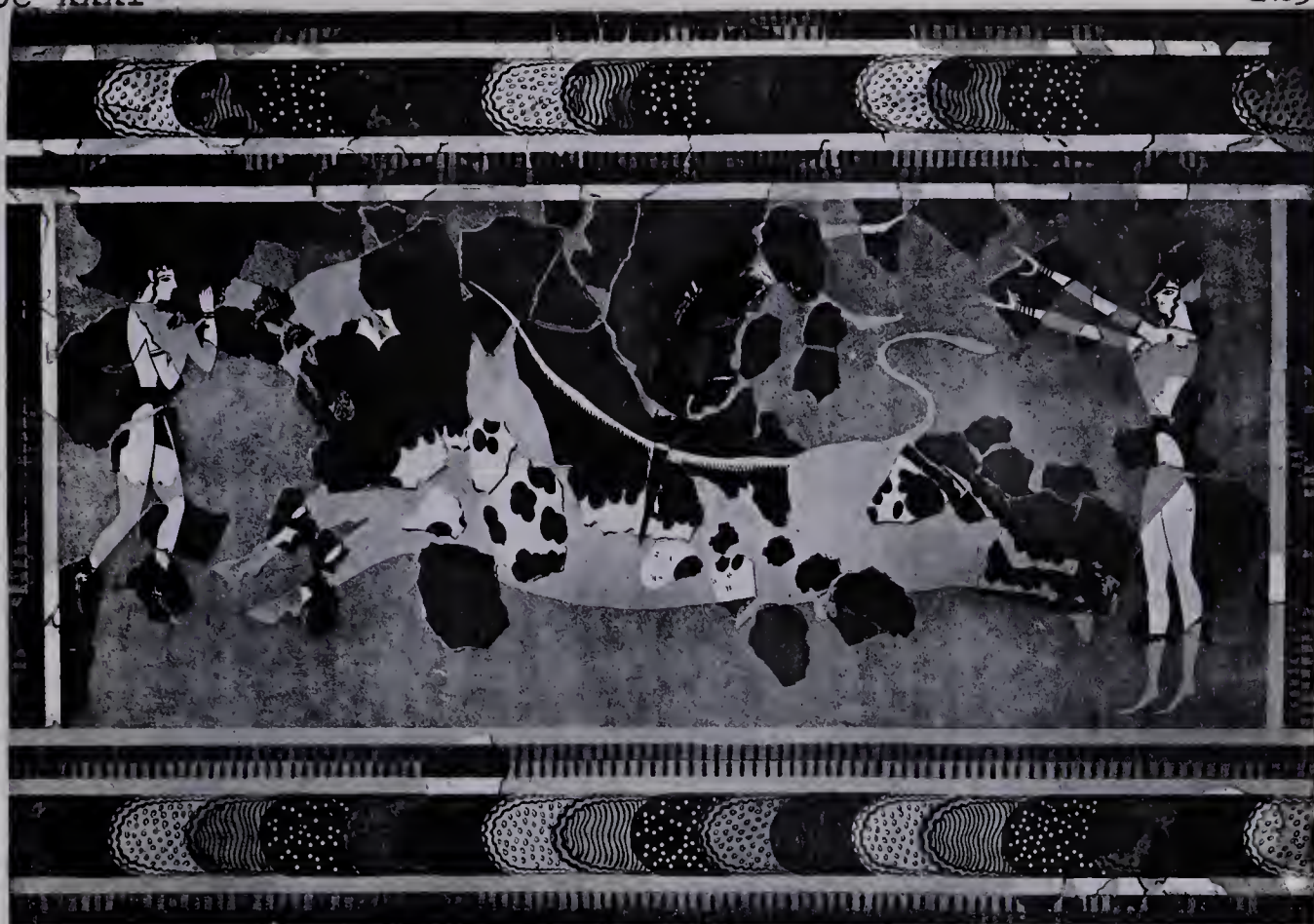


Figure 1.



Figure 2.



Figure 3.



Figure 1.



Figure 2.

Figures 1 and 2.

Description: A clay rhyton in the form of a bull, with two acrobats grasping the horns.

Date: Middle Minoan I, 2,000 - 1,900 B.C.

Original location: Koumasa.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Zervos, C. L'Art de la Crète. pl. 279

Figure 3.

Description: A clay rhyton in the form of a bull, one acrobat grasps the horns. There are traces of a ceremonial covering on the bull's back.

Date: Middle Minoan I, 2,000 - 1,900 B.C.

Original location: The circular tomb at Porti, Messara.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Zervos, C. L'Art de la Crète. pl. 280.

Marinatos, S. Crete and Mycenae. pl. 14.

Platon, N. Crete. pl. 38 (colour).

Figure 1.

Description: A clay sealing showing an acrobat in the early stages of the vault. The hands in this instance do not appear to have touched the bull.

Date: Middle Minoan III, 1,800 - 1,600 B.C.

Original location: South Eastern Crete, The Zakro Hoard.

Reproductions: *Evans, A.J. Palace of Minos. vol. I, fig. 504c.

Figure 2.

Description: A clay sealing showing an acrobat in flight. The landing in this instance appears to be either on the back or to the side of the bull.

Date: Middle Minoan, 1,800 - 1,600 B.C.

Original location: South Eastern Crete, The Zakro Hoard.

Reproductions: *Evans, A.J. Palace of Minos. vol. I, fig. 504a.

Figure 3.

Description: A clay sealing showing the acrobat apparently landing on the back of the bull.

Date: Middle Minoan III, 1,800 - 1,600 B.C.

Original location: South Eastern Crete, The Zakro Hoard.

Reproductions: *Evans, A.J. Palace of Minos. vol. I, fig. 504a.

Figure 4.

Description: A seal stone showing an acrobat in the latter stages of a vault over the back of a horse. This seal provides some evidence of the probable

adaptation of the sport.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Evans, A.J. Palace of Minos. vol. I, fig. 504d.

Figure 5.

Description: A seal stone showing an acrobat grasping the
horns of a seated bull.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Present location: Heraklion, Archaeological Museum.

Reproductions: *B.S.A. VIII. 1901-2, p. 252, fig. 25.

Marinatos, S. Crete and Mycenae. pl. 117 (below).

Zervos, C. L'Art de la Crète. pl. 644.

Figure 6.

Description: A seal stone showing an acrobat in flight over
the back of a bull.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Zervos, C. L'Art de la Crète. pl. 642.

Figure 1.

Description: A lenticular banded agate, showing two acrobats in flight, over the back of a bull.

Date: Middle Minoan III, 1,800 - 1,600 B.C.

Original location: The Peloponnese (bought in Athens).

Present location: Oxford, Ashmolean Museum 1938.1077.

Reproductions: *Evans, A.J. Palace of Minos. vol.III, fig. 150.
Kenna, V.E. Cretan Seals. no. 246.

Figure 2.

Description: A seal stone showing an acrobat in flight. A second acrobat stands to one side.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Evans, A.J. Palace of Minos. vol.I, fig. 514.

Figure 3.

Description: A gold signet ring showing an acrobat in the later stages of the vault.

Date: Unknown.

Original location: Arkhanes.

Present location: Oxford, Ashmolean Museum 1938.1129.

Gemnae Dubitandae.

Reproductions: *Evans, A.J. Palace of Minos. vol.III, fig. 154.
Kenna, V.E. Cretan Seals. Gemnae Dubitandae.

Figure 4.

Description: A flattened cylinder seal of banded agate, showing a bull at a hurdle. The hurdle is similar to those in the interior of the central court at Knossos.

Date: Middle Minoan, 2,000 - 1,600 B.C.

Original location: Priene (bought in Smyrna).

Present location: Oxford, Ashmolean Museum 1938.964.

Reproductions: *Hall, H.R. Civilization of Greece in the Bronze Age. fig. 243.

Evans, A.J. Palace of Minos. vol.III, fig. 129.

Kenna, V.E. Cretan Seals. no. 202.

Figure 5.

Description: A portion of the high relief sculpture from the Palace of Minos, showing an acrobat's grasp on the horn of the bull.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Original location: Palace of Minos, East Hall.

Reproductions: *Evans, A.J. "Toreador Sports", Greek Heritage. I:4. 1964, p. 87, fig. 6.

Evans, A.J. Palace of Minos. vol.III, fig. 350a.

Figure 1.

Description: The "Toreador Fresco", which depicts the performance of the bull vaulters. In its original colouring the distinction has been made indicating a youth as the centre figure (indistinct in the plate), and two girls, one preparing to vault, the other possibly preparing to assist.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Original location: Palace of Minos, East Hall.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Evans, A.J. Palace of Minos. vol.III, fig. 144 (colour).

Janson, H.W. A History of Art. pl. 4 (colour).

Marinatos, S. Crete and Mycenae. pl. 17(colour).

Figures 2 and 3.

Description: An ivory head in detail and an ivory figurine of an acrobat. The small holes in the head allowed for the attachment of flowing locks, characteristic of the Cretan hair fashions.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Original location: Palace of Minos.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Marinatos, S. Crete and Mycenae. pl. 96,97.

Matz, F. Crete and Early Greece. pl. 30.

Zervos, C. L'Art de la Crète. pl. 519.

Figure 1.

Description: The second zone from the top on a funnel-shaped rhyton of black steatite, showing an acrobat apparently being tossed by a bull.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Original location: Palace of Hagia Triada.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Evans, A.J. "Toreador Sports", Greek Heritage. I:4. 1964, p. 88, fig. 11.

Gardiner, E.N. Athletics of the Ancient World. fig. 3.

Marinatos, S. Crete and Mycenae. pl. 106,107.

Figure 2.

Description: A bronze bull with an acrobatic figure attached by the moulding of the hair.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Original location: Palace of Minos.

Present location: Collection of the late Capt. E.G. Spencer-Churchill.

Reproductions: *Evans, A.J. "Toreador Sports", Greek Heritage. I:4. 1964, p. 83, fig. 3.

Evans, A.J. Palace of Minos. vol.III, fig. 155.

Hutchinson, R.W. Prehistoric Crete. pl. 16.

PLATE XXXIII

Boxing.

The Minoan boxer demonstrates a style which has a characteristic stance. The left arm is held high, while the right is drawn back with the elbow bent, apparently in preparation for an uppercut blow. The opponent in Plate XXXIII, Figure 4, appears to have been knocked down by a blow. Hutchinson¹ says that some form of leather cestus was worn on the hands. The helmets which are evident in the upper band of the rhyton, may indicate that these particular participants were soldiers. In the Near Eastern cultures there is evidence to suggest that boxing was done to music. Although none of the Minoan artifacts indicate such a custom there is reference in Greek athletics to the use of music during boxing.

Gardiner² refers to the figure in Plate XXXIII, Figure 3, as an example of Minoan boxing. It should be noted that the style is unlike the typical Minoan stance and may conceivably be representative of wrestling. Comparable styles in wrestling are to be seen on the Greek vases (Plates LXXII-LXXVIII).

¹R.W. Hutchinson, Prehistoric Crete. (Pelican Books, 1962), p. 265.

²E.N. Gardiner, Athletics of the Ancient World. (Oxford: Clarendon Press, 1965), p. 13.

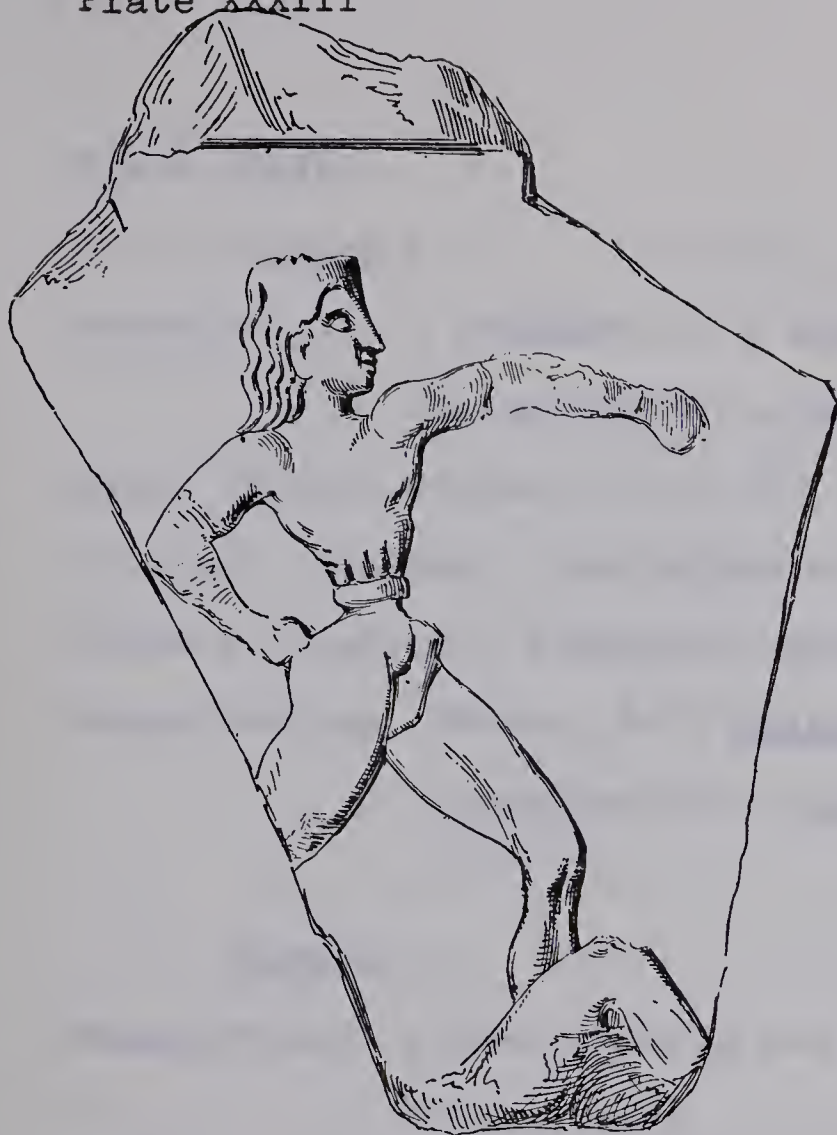


Figure 1.

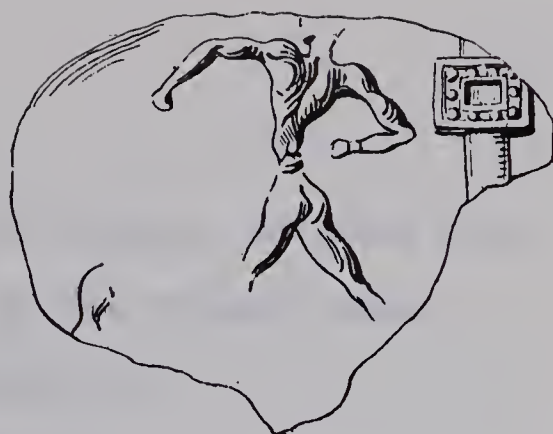


Figure 2.



Figure 3.



Figure 4.

Figure 1.

Description: A fragment of a steatite rhyton, showing the characteristic stance of the Minoan boxer.

Date: Middle Minoan III, 1,800 - 1,600 B.C.

Original location: The Palace of Minos.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Evans, A.J. Palace of Minos. vol.I, fig. 510.

Gardiner, E.N. Athletics of the Ancient World.
fig. 5.

Figure 2.

Description: A seal showing the characteristic stance of the Minoan boxer.

Date: Middle Minoan III, 1,800 - 1,600 B.C.

Original location: The Palace of Minos.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Evans, A.J. Palace of Minos. vol.I, fig. 509.

Kenna, V.E. Cretan Seals. fig. 70.

Figure 3.

Description: A fragment of a krater showing two figures preparatory to either boxing or wrestling.

Date: Mycenaean, c. 1,100 B.C.

Original location: Island of Cyprus.

Present location: London, British Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 6.

Reproductions: Cox, W.D. Boxing in Art and Literature. (n.p).

Figure 4.

Description: The lower two zones on a funnel-shaped rhyton of black steatite ("the boxer rhyton"), showing the familiar boxer's stance. In the upper zone the men are wearing helmets and their hands are protected by some form of cestus.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Original location: Palace of Hagia Triada.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Evans, A.J. Palace of Minos. vol.I, fig. 511.

Gardiner, E.N. Athletics of the Ancient World.
fig. 3.

Marinatos, S. Crete and Mycenae. pl. 106.

PLATE XXXIV

Wrestling.

Although the evidence of wrestling in Egyptian times is both extensive and detailed, only one artifact indicates that the activity was participated in by the Minoans.

The style is comparable to that found in Greece, and differs from the shoulder holds used by the Ancient Near Eastern peoples.

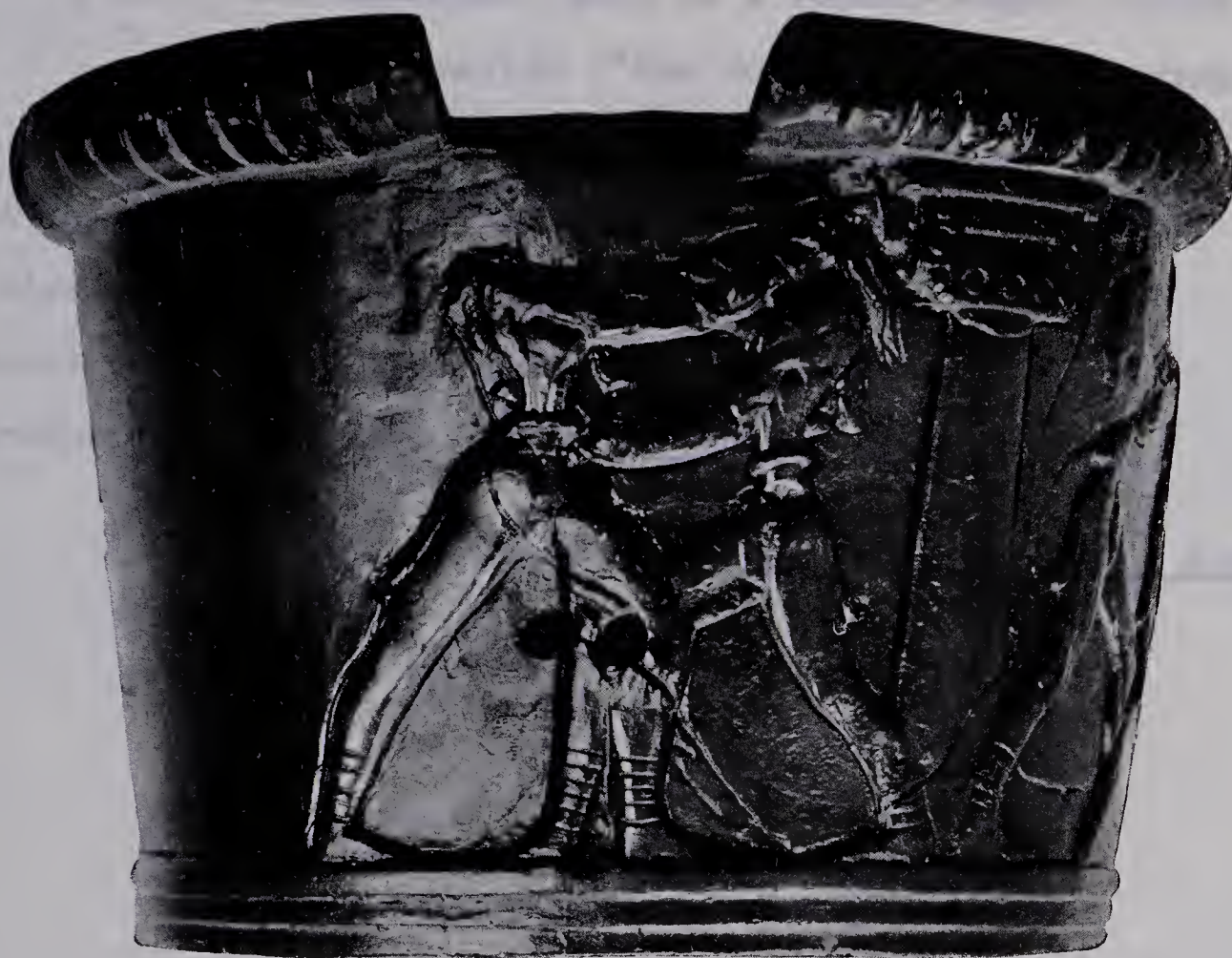


Figure 1.

Figure 1.

Description: The uppermost zone on a funnel-shaped rhyton of black steatite ("the boxer rhyton"), showing two figures engaged in wrestling.

Date: Late Minoan I, 1,600 - 1,500 B.C.

Original location: Palace of Hagia Triada.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Bossert, T.H. The Art of Ancient Crete.
pl. 272.

Gardiner, E.N. Athletics of the Ancient World.
fig. 3.

PLATE XXXV

Swimming.

There is no evidence in the Minoan artifacts which may be interpreted as swimming. All the examples in Plate XXXV have been found in Mycenae. As in previous cultures, it is impossible to ascertain the type of strokes used. Figures 1 and 2 suggest the first indication of breaststroke. The other example is more likely a sidestroke movement. Unlike the Assyrians, the Mycenaeans do not appear to have used an inflated skin to assist them.

Plates 1-3





Figure 1.



Figure 2.



B

Figure 3.

Figures 1 and 2.

Description: Portions of a silver funnel-shaped rhyton, depicting soldiers swimming. The position in the water suggests that they may have been swimming breaststroke.

Date: Mycenaean, 1,500 - 1,400 B.C.

Original location: Mycenae, Fourth Shaft Grave.

Present location: Athens, National Museum.

Reproductions: *Evans, A.J. Palace of Minos. vol.I, fig. 521a,b.
Smith, W.Stevenson, Interconnections in the Ancient Near East. fig. 87.

Figure 3.

Description: The inlaid design on a dagger blade, showing swimmers using a sidestroke movement.

Date: Mycenaean, 1,500 B.C.

Original location: Vaphio, Tomb.

Present location: Athens, National Museum.

Reproductions: *Evans, A.J. Palace of Minos. vol.III, fig. 81b.

PLATE XXXVI

Elements of Play.

Board games: It is not surprising to see the King's gaming board (Figure 1), particularly when the extent of contact between Crete, Egypt and the Near East is considered. However this particular board appears to be the only one thus far discovered on the island.

Knucklebones: The knucklebones may have been connected with religious rites, probably used in divination.

Swing. The swing was a symbol of the fertility cults, and though this is one of the earliest records, the activity has perpetuated throughout the centuries with little adaptation.

It is possible that the board games, the knucklebones, and the swing were an integral part of the religious beliefs of the Minoans.

The juggler (Figure 3), is probably an Egyptian influence and may have been another form of entertainment enjoyed by the court ladies.

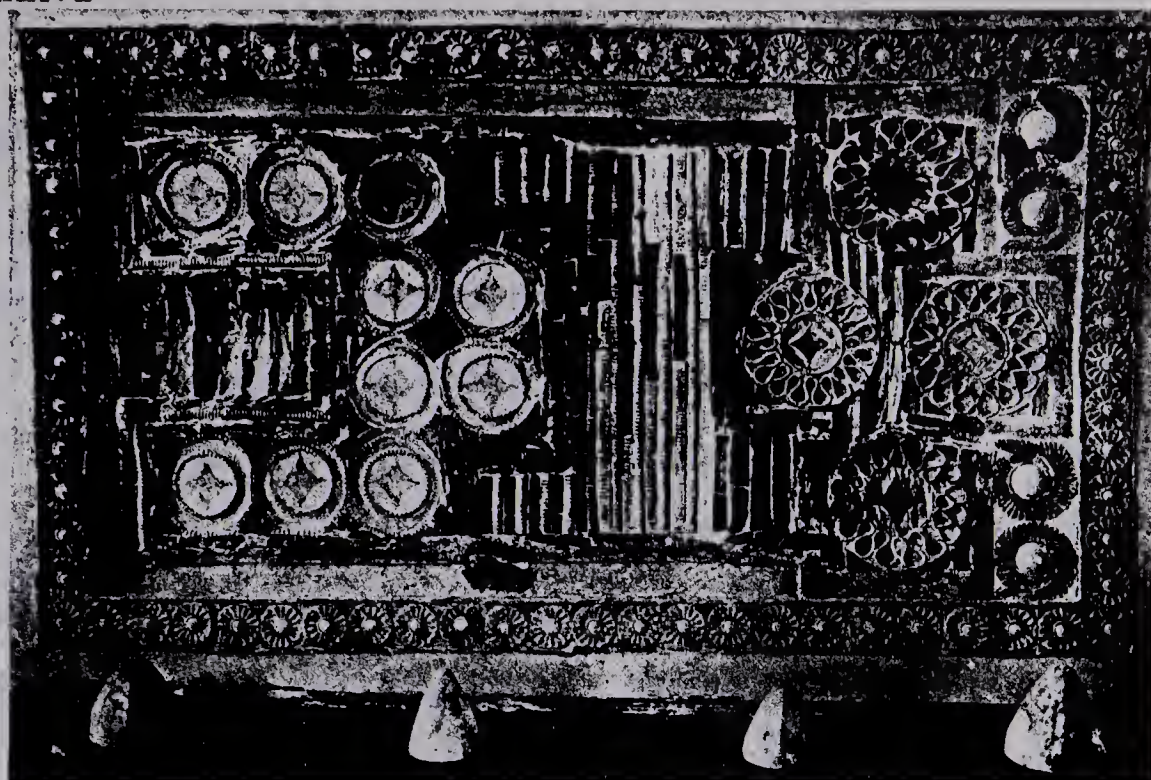


Figure 1.



Figure 3.



Figure 2.



Figure 4.

Figure 1.

Description: The "King's gaming board", showing beautiful inlay work which compares with the examples from the Royal Cemetery at Ur. The pieces used for playing the game are arranged in the foreground.

Date: Middle Minoan, 1,800 - 1,600 B.C.

Original location: The Palace of Minos.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Hutchinson, R.W. Prehistoric Crete. pl. 13.

Hall, H.R. Civilization of Greece in the Bronze Age. fig. 149, 150.

Baikie, J. The Sea-Kings of Crete. pl. XVIII.

Figure 2.

Description: Eight pairs of knucklebones which appear to be matched as if used in a game.

Date: Neolithic, 5050 \pm 180 B.C.

Original location: Knossos, Stratum Five.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Evans, J.D. "Excavations in the Neolithic Settlement at Knossos, 1957 - 1960" B.S.A. LIX. 1964, pl. 59, no. 2.

Figure 3.

Description: A seal stamp carved on the base of a steatite model of a lion, known as the Jester seal.

Date: Middle Minoan II, c. 1,800 B.C.

Original location: Knossos.

Present location: Heraklion, Archaeological Museum 676.

Reproductions: *Kenna, V.E. Cretan Seals. fig. 87.

Evans, A.J. Palace of Minos. vol.IV, fig. 415d.

Figure 4.

Description: A terracotta model of a girl in a swing, probably a cult object of some kind.

Date: Late Minoan II, 1,500 - 1,400 B.C.

Original location: Knossos, Palace of Minos.

Present location: Heraklion, Archaeological Museum.

Reproductions: *Gardner, H. Art Through the Ages. pl. 4-12.

Zervos, C. L'Art de la Crète. pl. 578.

CHAPTER V

While this Psammis was king of Egypt he was visited by ambassadors from Elis, the Eleans boasting that they had ordered the Olympic games with all the justice and fairness in the world, and claiming that even the Egyptians, albeit the wisest of all men, could not better it. When the Eleans came to Egypt and told the purpose of their coming, Psammis summoned an assembly of those who were said to be the wisest men in Egypt. These assembled, and inquired of the Eleans, who told them of the rules of the games which they must obey, and, having declared these, said they had come if the Egyptians could invent any juster way they might learn this too. The Egyptians consulted together, and then asked the Eleans if their own townsmen took part in the contests. The Eleans answered that this was so; all Greeks from Elis or elsewhere might contend. Then the Egyptians said that this rule was wholly wide of justice. "For," said they, "it cannot be but that you will favour your own townsmen in the contest and deal unfairly by a stranger. Nay, if you will indeed make just rules and have therefore come to Egypt, you should admit only strangers to the contest, and not Eleans." Such was the counsel of the Egyptians to the Eleans.

Herodotus II¹

THE GREEK CIVILIZATION

800 - 300 B.C.

In 1896, the Modern Olympic Games were re-created in

1

Herodotus Histories ii.160ff. cited R.S. Robinson, Sources for the History of Greek Athletics. (publ. by the Author 338 Probasco St., Cincinnati 20, Ohio, ed. 1955), p. 61.

the spirit of the traditions which was believed to have surrounded the ancient games held at Olympia in the fourth century B.C. The Olympic Movement has since that time received both praise and criticism - praise for the contribution made by its charismatic leader Pierre de Coubertin in establishing an organization fostering high level international co-operation, and criticism for its failure as an organization to control those vested interests which have found a way to use the show-piece of the movement, the Olympic Games, as a means for both personal and political aggrandisement. Such criticism may also be levelled at the Olympic Games of the Greeks. The Olympic victor brought much honour and glory to his city, and was amply rewarded for his efforts.

However, while there was no pure amateurism in Greece at any time, Greek life from the sixth to the fourth century B.C., preserved a better balance between sport and other important activities than in subsequent times, and athletics during this period was seldom considered a career.

Many who became famous in other spheres were successful athletes in their young days; Plato competed in the Isthmian games as a wrestler.²

The present study is concerned mainly with the period of Greek history between the sixth and the fourth centuries.

²H.A. Harris, Greek Athletes and Athletics. (London: Hutchinson, 1964), p. 38.

The Greeks emerged as a people on the Peloponnese peninsula about 850 B.C. They were descendants of the fair-haired northerners and the small, dark-skinned mediterraneans. They lived in small city states and as communication over the mountainous terrain was difficult, they became essentially a sea-faring people. The east coast, facing the civilizations of the Near East and Egypt, became the centre of greatest development.

Less than twenty percent of the land was cultivable and barley, olives and grapes were the main products.³ The excess population periodically moved out to settle elsewhere in the Mediterranean and the Black Sea. These settlers founded new Greek colonies and were responsible for the development of trade and the dissemination of ideas throughout the Mediterranean.⁴

When the Phoenicians came under Persian domination, the Greeks gradually assumed the role of the leading traders in the Mediterranean. The extensive contact with other civilizations which followed was an important factor in the development of Greek civilization.

The climate of Greece is conducive to an out-of-doors

³W.G. Hardy, The Greek and Roman World. (Canada: McClelland and Stewart, rev. ed. 1962), p. 5.

⁴C. Roebuck, The World of Ancient Times. (New York: C. Scribner, 1966), p. 190.

life. Houses, often two stories high, were made of sun-dried bricks and opened onto a centre courtyard.⁵ Magnificent public buildings were made of marble. The dress of the people was usually a simple wool himation, and coloured cloaks and tunics were also worn. Though some people went barefoot, sandals and boots were made and worn. The countryman was distinguished from the city dweller by his hat.⁶ It was common practice to oil the body as protection against the dry heat, and the athletes exercised in the nude.

Though there were many slaves, it was not a slave based economy.⁷ Slaves were usually captives from previous wars and were permitted to buy their freedom. When hired out by their owners, they retained part of their earnings.

Except in Sparta where the king continued to rule, each city state had, by the sixth century B.C., established either an oligarchical or democratic political structure. The concept was an adaptation of that reported in the Homeric Epics⁸ and similar to that found in the Phoenician cities, where a committee of leading citizens advised the king.⁹ Athens, Sparta and Corinth were the most powerful of the city states and in the fifth century B.C., they formed a confederation.¹⁰

⁵Hardy, op. cit., p. 16. ⁶Ibid., p. 17.

⁷Ibid., p. 19. ⁸Roebuck, op. cit., p. 190.

⁹Ibid., p. 192. ¹⁰Ibid., p. 203.

The children of the Athenian citizens received a liberal education, and as Hardy states,

....the whole training of an Athenian encouraged him to put simple recreations and an active life of the imagination above possessions; and he also took it for granted that citizenship involved duties as well as rights.¹¹

The Spartans lived a militarized life, and the concern of Spartan education was the preparation of efficient soldiers. The continued rivalry between city states and the presence of the aggressive Assyrian and Persian empires made it necessary for all Greeks to be concerned with their personal physical preparedness for war.

Greek colonists continued to establish settlements in the Mediterranean. They provided mercenaries for the various near eastern powers, and from time to time fought against their home cities.

In 336 B.C., Alexander of Macedon, the leader of the Greek League at Corinth, led an attack against the Persian Empire.¹² His armies crossed the Hellespont, restoring the independence to the Greek city states on the way and appointing the officers of his army as governors of the conquered territories, including Egypt. On his death in 275 B.C., these governors remained in power and began the establishment of the Hellenistic Kingdoms which lasted until destroyed by Roman

¹¹Hardy, op. cit., p. 35.

¹²Roebuck, op. cit., p. 350.

power.

The famous crown games of Greece the Olympic, the Isthmian, the Pythian and the Nemean - prospered in a time when, not only was a state of physical preparation for war important, but also when the Greek citizen was more interested in recreation, politics and discussion than in the accumulation of material possessions.¹³ The gymnasia was the men's club of Athens and provided a place for the citizens to exercise, play games, listen to lectures and engage in long discussions with their friends.

In their literature, the Greeks preserved their thoughts and beliefs for the examination of mankind of later civilizations. The Greek traditions, fostered by their philosophy of freedom, have been used as a basis for setting the standards of man's behaviour in the western world. Their influence is to be seen in politics, in architecture, in sculpture, in athletics and in literature itself. There are few aspects of western society which do not show in some minor way, the effects of the ideas and beliefs recorded by the Greeks.

Greek art shows four distinctive styles in its development: Geometric, Archaic, Classical and Hellenistic.¹⁴ The

¹³ Hardy, op. cit., p. 32.

¹⁴ H.W. Janson, History of Art. (Prentice Hall, 1964), pp. 76 - 122.

earliest known representation of athletic scenes appears in the Archaic style which flourished from 700 to 480 B.C. This style was governed by the principles of frontality and symmetry and explains, therefore, the representations of athletes running with the same arm and leg forward rather than the limbs moving in apposition. Except for the paintings and sculptures depicting athletes, the figures in this early period were clothed.¹⁵

The early Archaic style includes the black figure technique of vase painting:

.... the figures were in black silhouette on the red surface of the pot, inner details being indicated by incision and by added color, white, red and purple.¹⁶

After 530 B.C., a new technique was developed in which

....the whole of the pot is black and the figures are "reserved" from the red surface of the pot, the inner markings being by lines painted with the black slip.¹⁷

These pots are known as the red figure. As the variety of line was greater using the red figure technique, it became more popular. However the black figure technique was retained for the panathenaic amphora. It was during the Archaic period that artists, for the first time began in a few instances to

¹⁵A. Hauser, The Social History of Art. vol.I.(London: Routledge and Kegan Paul, 1962), p. 61.

¹⁶H.A. Groenewegen - Frankfort and B. Ashmole, The Ancient World.(Mentor Books, 1967), p. 148.

¹⁷Ibid.

identify their work.

The Classical style, which appeared in 480 B.C., was expressed in sculpture and architecture. This was the style which was exemplified in the Parthenon, the temple of Zeus at Olympia and the work of Myron, Phidias and Lysippos. The convention of frontality had disappeared and the artist concentrated on the portrayal of liveliness and spontaneity.

The Hellenistic style appeared about 330 B.C. and includes the terracotta models and statues which the Greeks throughout the Hellenistic world had created.

Evidence relating to sport in Greek art includes both sculpture and vase painting, and the prevalence of athletic subjects provides a source of information unequalled in the art of other civilizations. The statues which may have been for religious reasons or for the purpose of preserving the memory of a victory or even, as Hauser¹⁸ suggests, as propaganda for the Games, were idealized portraits in keeping with the philosophy of the time. The vases were manufactured for the commercial market. They were good pots, and their material value as prizes was enhanced by the oil which they contained, and which, it is reported, many athletes sold.¹⁹

¹⁸Hauser, op. cit., p. 64.

¹⁹Robinson, op. cit., p. 119.

PLATE XXXVII

Acrobatics.

The following reproductions (Figures 1,2 and 3), are a few examples of representations of the professional women tumblers who provided entertainment for the Greeks. Although it may be presumed that Greek children also engaged in such activities, the actual evidence in either art or literature is not available.

Figure 4 shows a fanciful version of the popular game of Cottabus:

All you who are present entwine your fingers in the thongs of the cups (i.e. the cup-handles which serve as thongs); and (?) before fixing your eyes eyes on it (the target), you should measure by pacing with your eyes the air high above the couch, and estimate the area over which the wine drops are to extend.¹

The mark was a bronze goblet or saucer attached to the end of an upright rod. It was a point in the game to make the wine produce a noise as it hit the target. Evidently the player in Figure 4 has the drinking cup attached to her foot. The cottabus stand is in the background.

¹Athenaeus The Deipnosophistae xv. 668. trans. C.B. Gulick(Loeb Classical Library: London: Wm. Heinemann, 1941), p. 83.



Figure 1.



Figure 2.

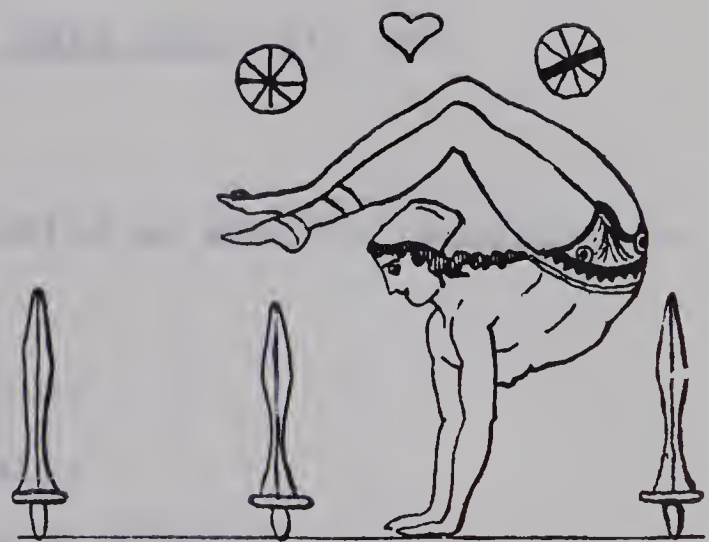


Figure 3.



Figure 4.

Figure 1.

Description: A r.f. krater, showing an acrobat balancing on
a foot-stool.

Date: Classical, 370 B.C.

Original location: Lipari.

Present location: Lipari, Museo Eoliano.

Reproductions: *Arias, P.E. Le Vase Grec. pl. 240.

Figure 2.

Description: A r.f. hydria showing an athlete balancing on
her hands.

Date: Classical, 4th century B.C.

Original location: Central Italy.

Present location: London, British Museum.

Reproductions: C.V.A. Gt. Britain Fasc.2. B.M. IV Ea. pl. 8.4.

Figure 3.

Description: A r.f. vase painting, showing an acrobat balancing
on her hands.

Date: Classical, 4th century B.C.

Present location: Naples, National Museum

Reproductions: *Chapouthier, F. Deux Epees D'Apparat au
Palais de Mallia. fig. 31.

Figure 4.

Description: An Apulian krater, depicting a girl playing
Cottabus with her feet, while balanced on her
hands.

Date: Hellenistic, c. 300 B.C.

Present location: Genoa.

Reproductions: *Zschietzschmann, W. Hellas and Rome. p. 183.

PLATES XXXVIII - XLVI

Running.

The foot race was an important aspect of competition in the athletic programmes of the Greeks. The winner of the single stade (approx. 200 yds) gave his name to the particular Olympiad, thereby receiving the greatest honour the games offered.

There was a single stade foot race included in the events of the Pentathlon.¹ Other races included the diaulos (two stades) and the long distance or dolichos (usually 24 stades). The Hoplites ran wearing their helmets and greaves and carrying their shields. Various torch races were held in connection with the initial ceremonies of the festivals. Pausanias has left the following description:

In the Academy is an altar to Prometheus, and from it they run to the city carrying burning torches. The contest is while running to keep the torch still alight; if the torch of the first runner goes out, he has no longer any claim to victory, but the second runner has. If his torch also goes out, then the third man is the victor. If all the torches go out, no one is left to be winner.²

The runners lined up level with a starting post, and

¹G.E. Bean, "Victory in the Pentathlon," American Journal of Archaeology LX (1964), p. 364.

²Pausanias Description of Greece Attica xxxi.4. trans. W.H.S. Jones (Loeb Classical Library: London: Wm. Heinemann, 1918), p. 167.

sometimes, as at Delphi, grooves for the feet were provided.³ The technique for the start, appears to have varied throughout the centuries, and at one time starting gates of some description are known to have been used.⁴ Figure 3 is particularly interesting as the artist has portrayed the athlete with his hands on the ground. It is possible that such a method was used.

When the distance to be covered was greater than one stade, some system of turning posts was used. However, the manner in which this problem was solved remains a point of controversy. It is doubtful that style was a criteria of judgment of victory, as it is known that when a tie occurred the race was re-run.⁵

The difference in style between the sprinters and the long distance runners is clearly indicated in the positioning of the arms and legs of the figures on the vase paintings (compare Plates XLII and XLIII with XLVI). These vase paintings are perhaps the most attractive of the athletic subjects portrayed by the Greek artists.

³O. Broneer, "The Isthmian Games," Greek Heritage I:4 (1964), pp. 42-50.

⁴H.A. Harris, Greek Athletes and Athletics. (London: Hutchinson, 1964), p. 68ff.

⁵H.A. Harris, "Notes on Three Athletic Inscriptions," Journal Hellenic Studies LXXXII (1962), p. 22.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 1.



Figure 2.



Figure 1.



Figure 2.



Figure 3.

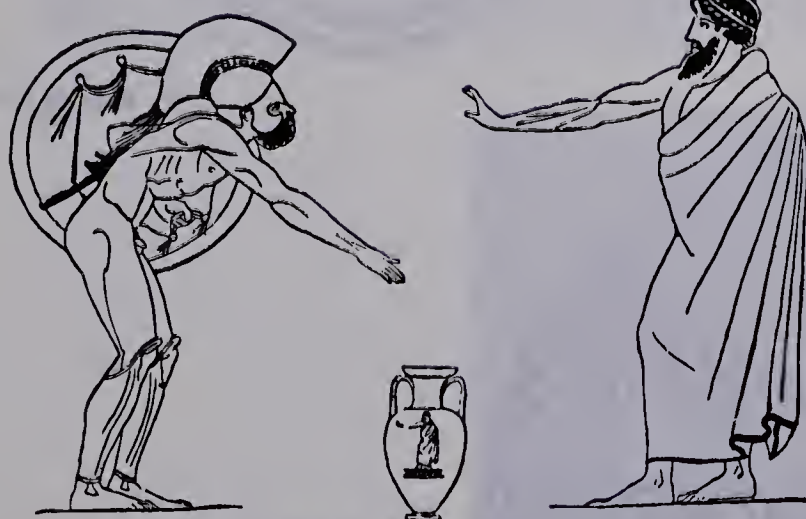


Figure 4.



Figure 5.

Figure 1.

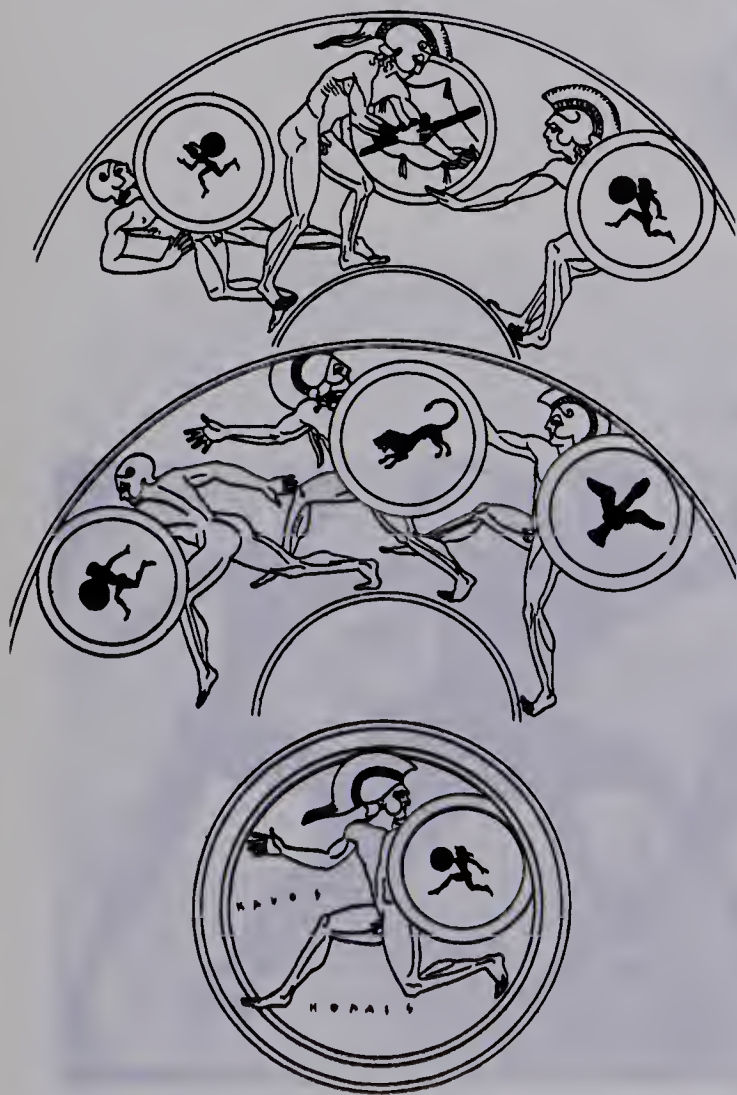


Figure 2.



Figure 3.

Figure 4.





Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 1.

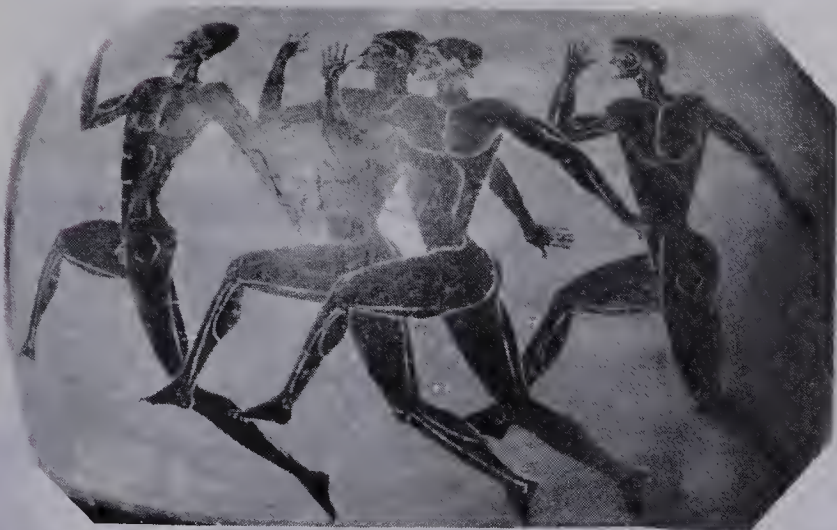


Figure 2.

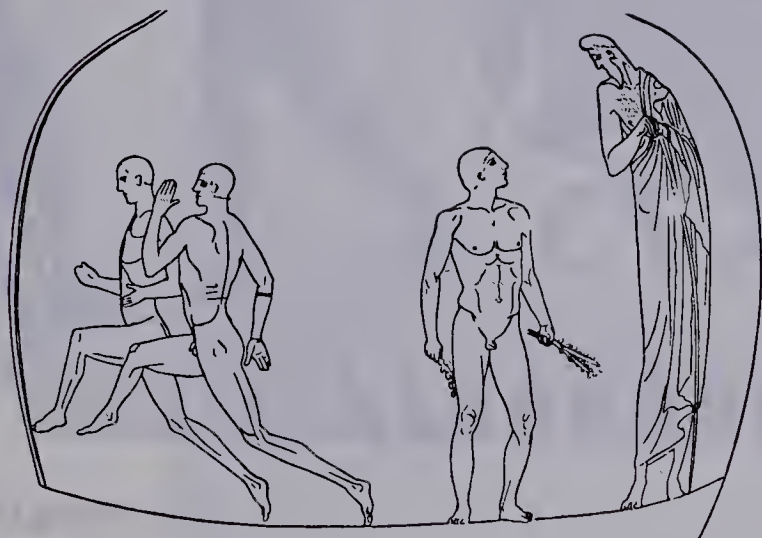


Figure 3.

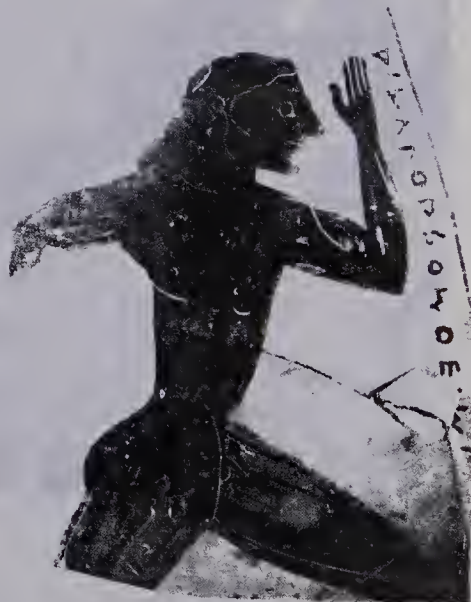


Figure 4.



Figure 1.



Figure 2.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 1.



Figure 2.



Figure 3.



Figure 4.

Figure 1.

Description: A bronze statuette of a runner at the start of a race. The athlete leans forward with the arms extended.

Date: Early Classical, 480 B.C.

Original location: Olympia.

Present location: Athens, German Archaeological Institute.

Reproductions: *Olympia in der Antike. pl. 32.

Diem, C. Welt Geschichte des Sports und der Leibeserziehung. pl. 125.

Poole, L. & G. History of Ancient Olympic Games. p. 42.

Figure 2.

Description: A bronze statuette, 5 3/4 inches high of a runner at the start of a race. The athlete has been depicted leaning backwards, weight on the back foot, with the arms extended toward the knees. This statuette has also been referred to as a jumper landing, a diver and an acrobat.

Date: Early Classical, 475 - 440 B.C.

Present location: New York, Metropolitan Museum 08.258.11.

Reproductions: *Harris, H.A. Greek Athletes and Athletics. pl.5a.

Richter, G.M. Handbook of the Greek Collection pl. 59e.

A.J.A. XXX, 1926, p. 428, fig. 1.

Figure 3.

Description: A r.f. cup, showing an athlete in a crouch start position, with the hands on the ground. The starting post is shown behind the level of the feet.

Date: Classical, 425 B.C.

Present location: Leyden, Rijksmuseum

Reproductions: B.S.A. XLVI, 1951, pl. 7b.

Figure 4.

Description: A r.f. interior of a cup by Epidromos, showing an athlete leaning forward with both arms extended as though to start in a race. Again the post is shown behind the athlete's feet and the feet are slightly apart.

Date: Late Archaic, c. 480 B.C.

Original location: Chiusi.

Present location: Lost.

Reproductions: *A.J.A. XXX, 1926, p. 286, fig. 3.

Figure 1.

Description: A vase painting showing an athlete receiving instruction from the paidiotribe. He is perhaps preparing to jump, or, as is more generally described, practising the start.

Date: Archaic, c. 6th century B.C.

Present location: Oxford, Ashmolean Museum.

Reproductions: *Harris, H.A. Greek Athletes and Athletics. pl.5b.

Figure 2.

Description: A r.f. cup by the Triptolemos painter, showing hoplites practising the start. The athlete on the left has his weight forward, while the one on the right appears to be leaning backward.

Date: Late Archaic, 500 - 480 B.C.

Present location: Oxford, Ashmolean Museum 1947.262.

Reproductions: *B.S.A. XLVI, 1951, pl. 5b.

Figure 1.

Description: An Attic r.f. stemless cup by the Cambridge painter. The athletes are possibly preparing to run.

Date: Classical, 420 B.C.

Original location: Vulci.

Present location: Berlin, Staatliche Museum 2728.

Reproductions: Schröder, B. Der Sport im Altertum. taf. 108.

Figure 2.

Description: An Attic r.f. kylix by the Penthesilea painter, showing an athlete practising the start. His feet appear to be level with the post.

Date: Early Classical, c. 460 B.C.

Present location: Boston, Museum of Fine Arts 28.48.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 88.

Alexander, C. Greek Athletics. p. 8.

Figure 3.

Description: A bronze statuette of a hoplite approximately 8 inches high, probably depicting the starting position. The shield is missing.

Date: Early Classical, 490 - 480 B.C.

Present location: Tübingen, University Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 24.

Reproductions: Alexander, C. Greek Athletics. p. 9.

Zschietzschmann, W. Hellas and Rome. p. 169.

Figure 4.

Description: An Attic r.f. amphora by the Berlin painter,
showing a hoplite at the start of a race.

Date: Late Archaic, 500 - 470 B.C.

Original location: Nola.

Present location: Paris, Louvre G 214.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 87.

Alexander, C. Greek Athletics. p. 7.

J.H.S. XXIII, 1903, p. 270, fig. 1.

Figure 5.

Description: An Attic r.f. kotyle by the Pan painter, show-
ing the start of a hoplite race. One hand
appears to be placed forward on the ground and
the feet are level with the post.

Date: Early Classical, 470 B.C.

Original location: Capua.

Present location: California, San Simeon, Hearst Collection.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 97.

Schröder, B. Der Sport im Altertum. taf. 105.

B.S.A. XLVI, 1951, pl. 6a,b.

Figure 1.

Description: A r.f. cup by the Poseidon painter, showing
hoplites running.

Date: Late Archaic, 5th century B.C.

Original location: Vulci.

Present location: Munich, Antiker Kleinkunst 2613 (J 803).

Reproductions: *Olympia in der Antike. pl. 39.

Gardiner, E.N. Athletics of the Ancient World.
fig. 98.

J.H.S. XXIII, 1903, p. 284, fig. 11.

Figure 2.

Description: An Attic r.f. kylix by the Antiphon painter
showing a race in armour.

Date: Late Archaic, 480 B.C.

Original location: Tarquinia.

Present location: Berlin, Staatliche Museum 2307.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 96.

Alexander, C. Greek Athletics. p. 9.

Stow, H. H. Greek Athletics and Festivals in
the 5th Century. pl. 8.1.

Figure 3.

Description: A b.f. panathenaic prize amphora assigned to the
Nikomachos series, depicting hoplite runners.

Date: Classical, 336 - 335 B.C. Archonship of Pythodelos.

Original location: Cervetri.

Present location: London, British Museum B 607.

Reproductions: *C.V.A. Gt. Britain Fasc.2. B.M. III Hf. pl.3.2b.

Gardiner, E.N. Athletics of the Ancient World.
fig. 175, 175a.

Diem, C. Welt Geschichte des Sports und der
Leibeserziehung. pl. 146.

Figure 4.

Description: A r.f. kylix by Pamphaios the potter, showing
several hoplites running.

Date: Archaic, 530 - 500 B.C.

Present location: London, British Museum 1907.

Reproductions: Swindler, M.P. Ancient Painting. fig. 273.

Hoppin, J.C. Handbook of Attic Red-Figured
Vases. II, p. 297.

Figure 1.

Description: A b.f. panathenaic amphora, by the companions of Lydos, showing one of the earliest examples of sprinting.

Date: Archaic, 575 - 550 B.C.

Present location: Halle, University 560.

Reproductions: *Beazley, J.D. The Development of Attic Black Figure. pl. 17.1.

Figure 2.

Description: A b.f. hydria by Lydos, showing the finish of a sprint race. The back foot barely touches the ground and the forward leg is raised high and is well extended.

Date: Archaic, 575 - 550 B.C.

Present location: Fragments in Gottingen and in Paris,
Bibliothèque Nationale.

Reproductions: *Beazley, J.D. The Development of Attic Black Figure. pl. 17.2.

Figure 3.

Description: A b.f. panathenaic prize amphora by the Berlin painter, showing athletes in a sprint race.

Date: Late Archaic, 500 - 470 B.C.

Original location: Vulci.

Present location: Rome, Vatican 375.

Reproductions: *Zschietzschmann, W. Hellas and Rome. p. 168.1.

Reproductions: Olympia in der Antike. pl. 38.

Figure 4.

Description: A b.f. panathenaic amphora, showing athletes competing in a sprint race.

Date: Archaic, 6th century B.C.

Present location: Munich.

Reproductions: *Swindler, M.P. Ancient Painting. fig. 272.

Figure 1.

Description: A b.f. panathenaic prize amphora by the Euphil-etos painter, showing athletes running. The arm and leg on the same side of the body are forward, and the runners appear to be leaning back.

Date: Archaic, c. 525 B.C.

Original location: Vulci.

Present location: New York, Metropolitan Museum 14.130.12.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 89.

Alexander, C. Greek Athletics p. 8.

Richter, G.M. Handbook of the Greek Collection
pl. 43a.

Figure 2.

Description: A b.f. panathenaic amphora by the Berlin painter, showing athletes in a sprint race. The runners are leaning forward.

Date: Late Archaic, c. 470 B.C.

Original location: Nola.

Present location: Berlin, Staatliche Museum 1832.

Reproductions: Schröder, B. Der Sport im Altertum. taf. 49.2.

Figure 3.

Description: A b.f. panathenaic prize amphora by the Achilles painter, showing the difference in style between

Description: a sprinter and a long distance runner, as one athlete appears to be passing another.

Date: Early Classical, 440 B.C.

Original location: Bologna.

Present location: Bologna, Museo Civico 11.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 91.

Figure 4.

Description: A fragment of a b.f. panathenaic amphora by the painter of Boston C.A., inscribed, "I am a prize for a diaulos runner".

Date: Archaic, 550 B.C.

Present location: Athens, National Museum 2468 (cc761).

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 90.

Figures 1 and 2.

Description: A b.f. stamnos of the Perizoma group by the Michigan painter, showing either diaulos or long distance runners. In this particular group of vases, the athletes are depicted wearing loin cloths.

Date: Archaic, late 6th century.

Present location: Wurzburg, University, Wagner Museum 328.

Reproductions: *Harris, H.A. Greek Athletes and Athletics.
pl. 4a,b.

Figure 1.

Description: A b.f. miniature amphora of the Bulas group,
showing the figure of a runner.

Date: Fourth Century, 400 - 350 B.C.

Present location: Chicago, Warren Turnbull 24.

Reproductions: *A.J.A. XLVII, 1943, facing p. 393, fig. 7b.

Figure 2.

Description: A b.f. panathenaic prize amphora of the Nikomachos
series, showing long distance runners in action.

Date: Fourth Century, 333 B.C. Archonship of Nicocrates.

Original location: Benghazi.

Present location: London, British Museum B 609.

Reproductions: *Diem, C. Welt Geschichte des Sports und der
Leibeserziehung. pl. 127.

Alexander, C. Greek Athletics. p. 8.

Gardiner, E.N. Athletics of the Ancient World.
fig. 93.

Figure 3.

Description: A b.f. panathenaic prize amphora by the Berlin
painter, showing athletes in a long distance run.

Date: Late Archaic, c.370 B.C.

Original location: Vulci.

Present location: Northampton, Castle Ashby.

Reproductions: *Beazley, J.D. The Development of Attic Black
Figure. pl. 44.2.

Gardiner, E.N. Athletics of the Ancient World.
fig. 92.

Figure 4.

Description: A b.f. panathenaic amphora by the Euphiletos painter, showing athletes in a long distance run.

Date: Archaic, late 6th century.

Original location: Southern Italy.

Present location: London, British Museum B 137.

Reproductions: *Harris, H.A. Greek Athletes and Athletics. pl.3.

C.V.A. Gt. Britain Fasc. 1, B.M. III He,
pl. 4.1b.

Figures 1 and 2.

Description: An Attic r.f. oinochoai, showing the change
over of torches in a relay race.

Date: Classical, 400 B.C.

Present location: Paris, Louvre.

Reproductions: *Schroder, B. Der Sport im Altertum. taf. 50.

Diem, C. Welt Geschichte des Sports und der
Leibeserziehung. pl. 133.

Gardiner, E.N. Athletics of the Ancient World.
fig. 65.

Figure 3.

Description: A r.f. cup showing runners carrying torches as
they run toward the altar.

Date: Ancient Greek.

Present location: Karlsruhe, Badisches Landesmuseum B 304.

Reproductions: *C.V.A. Deutschland, Karlsruhe, Bd. 8. taf. 76.3.

Figure 4.

Description: An Attic krater, showing the runners with torches
approaching the altar.

Date: Early Classical, 5th century B.C.

Reproductions: *Zschietzschmann, W. Hellas and Rome. p. 168.2.

Plates XLVII - L

The Pentathlon.

The Pentathlon consisted of five contests, which are believed to have been a jump, a discus throw, a javelin throw, a stade race and a wrestling match. The winner was presumably the winner of a triad, the first three measurable events serving to eliminate all but three of the competitors. These winners continued to compete first in the foot race and then in a wrestling match until one of the athletes succeeded in attaining three wins.

The first three contests, the jump, the discus throw and the javelin throw are represented on a votive disc shown in Plate XLVII, Figure 1. The remaining two events have been the source of much confusion. It is probable that there were different rules controlling the conduct of the event over a period of time, or perhaps even from one festival games to another.

Although the event did not appear to capture the imagination of the spectator to the extent that the stade race, the wrestling, boxing and pankration did, it has provided an ideal for philosophers through the ages and was an interesting source of subject matter for the vase painters of the time.

In the early development of Greek athletics, each contest was probably a separate event. There is no apparent reason for the combination of these particular contests.

The vase paintings indicate that the jump, discus throw and the javelin throw were practised with the aid of the rhythm provided by the flute player. It is reported that the flute player also accompanied the athlete in competition.

As the pentathlon included all the necessary skills of the soldier, the event was very popular with the Spartans. Plato, however, considered it to be an event for second rate performers.¹ The conception that the Greeks themselves regarded this event as the ideal of physical training is debatable. The pentathlete, except perhaps Phayllus, was not considered the champion of the day - this honour went, as it frequently does today, to the winner of the sprint race.

Any discussion of the Pentathlon is incomplete without reference to the eighth ode of Bacchylides, in which he celebrates the victory of Automedes of Phlius in the Pentathlon at Nemea.

He shone among the other pentathletes as
the bright moon in the middle of the month
dims the radiance of the stars; even thus
he showed his lovely body to the great
ring of watching Greeks, as he threw the
round discus and hurled the shaft of black-
leaved elder from his grasp to the steep
heights of heaven, and roused the cheers
of the spectators by his lithe movements
in the wrestling at the end.²

¹H.A. Harris, Greek Athletes and Athletics. (London: Hutchinson, 1964), p. 77.

²Bacchylides Ode viii cited Ibid., p. 79.

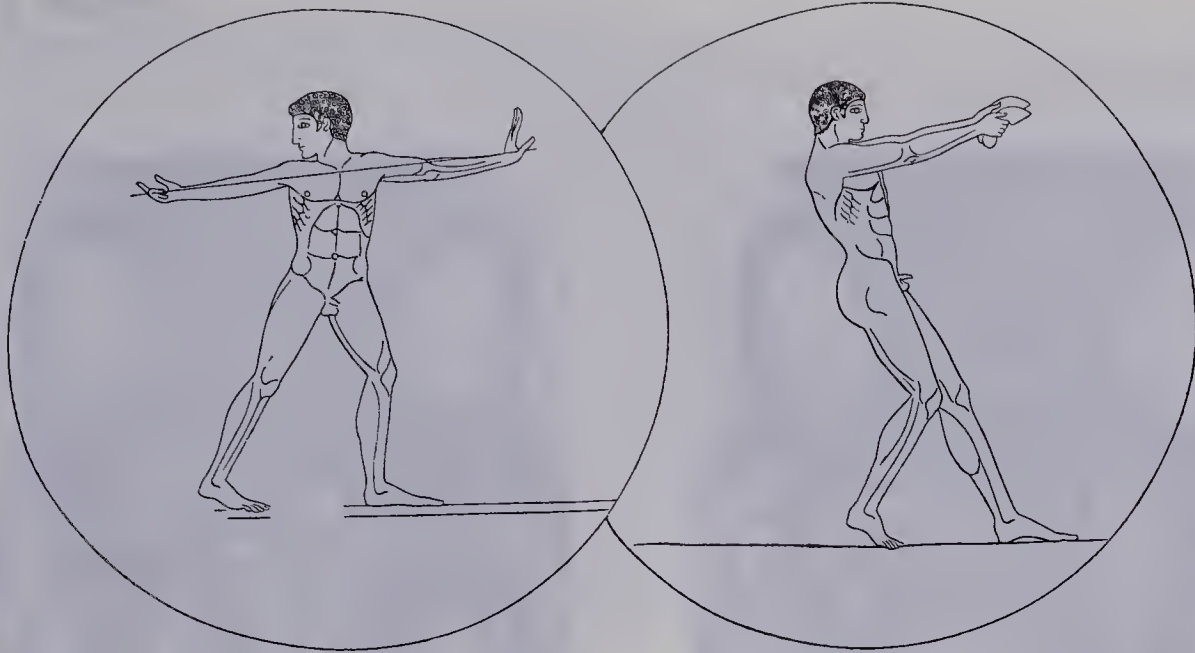


Figure 1.



Figure 2.



Figure 3.



Figure 1a.



Figure 1b.



Figure 2a.



Figure 2b.



Figure 1.



Figure 2.

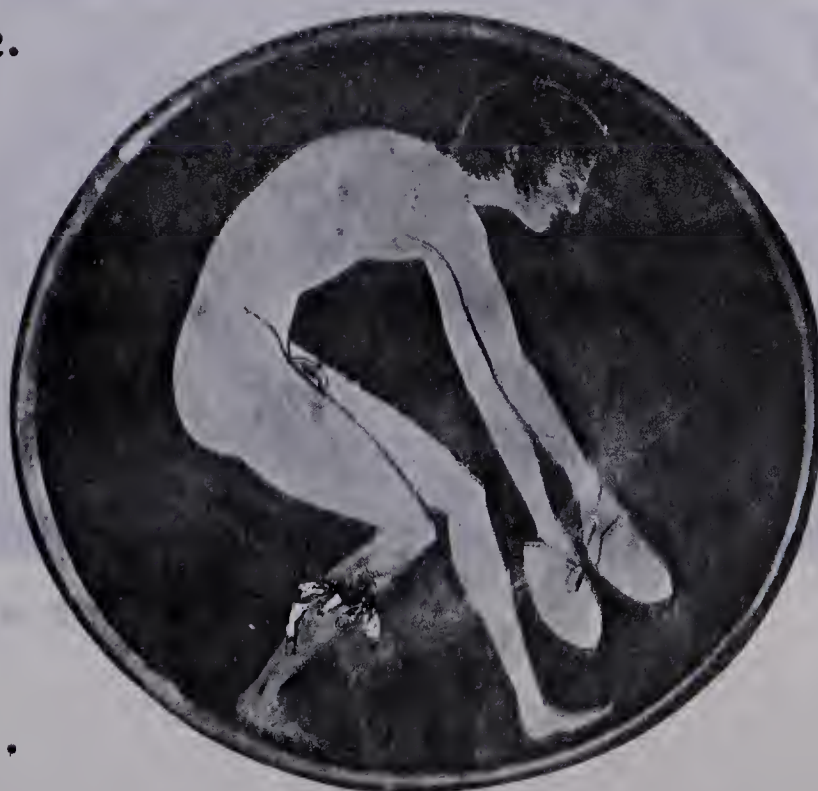


Figure 3.



Figure 1.



Figure 3.

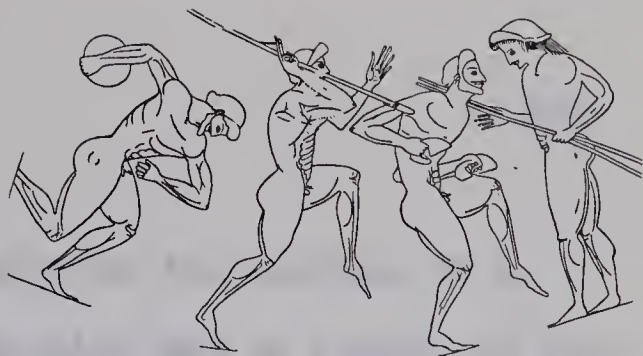


Figure 2.



Figure 4.



Figure 5.

Figure 1.

Description: A votive disc engraved with the design of a javelin thrower on one side and a jumper on the other. The diameter of the discus is $8\frac{1}{4}$ inches and the weight 4 lb.

Date: Late Archaic, 500 B.C.

Present location: London, British Museum.

Reproductions: *British Museum Guide to Greek and Roman Life.
2nd. ed., fig. 51.

Stow, H.H. Greek Athletics and Festivals in the 5th Century. pl. CV.

Walters, H.B. The Art of the Greeks. pl. 12.

Figure 2.

Description: An Attic r.f. kylix, depicting the various events practised in the palaestra. The trainer and flute player are in evidence. With the exception of the figures apparently boxing, the other activities represent the pentathlon events.

Date: Late Archaic, late 6th century B.C.

Original location: Corneto.

Present location: Tarquinia, Museo Nazionale Tarquiniense
R.C. 2066.

Reproductions: *Hoppin, J.C. Handbook of Attic Red-Figured Vases. II, p. 287.

Gardiner, E.N. Athletics of the Ancient World.
fig. 186 (section).

Figure 3.

Description: An Attic r.f. kylix painted in the manner of the Epeleios painter, depicting the various events included in the pentathlon. Wrestling is not represented.

Date: Late Archaic, 520 - 510 B.C.

Present location: Copenhagen, Thorvaldsen Museum 107.

Reproductions: *J.H.S. XXVII, 1907, p. 26, fig. 15.

Figures 1 and 2.

Description: A b.f. neck amphora, depicting athletes training for the events of the pentathlon.

Date: Late Archaic, 510 - 500 B.C.

Original location: Vulci.

Present location: Wurzburg, University, Wagner Museum 215.

Reproductions: *Beck, F.A. Greek Education. pls. 22, 23.

Figures 3 and 4.

Description: A r.f. pyxis by the Nikosthenes painter, depicting athletes training for the events included in the pentathlon.

Date: Classical, early 5th century B.C.

Original location: Cervetri.

Present location: Rome, Villa Giulia 20749.

Reproductions: *Olympia in der Antike. pls. 44, 45.

Figure 1.

Description: A b.f. hydria, belonging to the Leagros group, showing the events included in the pentathlon: discus, javelin, foot race, and wrestling or in this instance, boxing.

Date: Late Archaic, 510 - 500 B.C.

Original location: Vulci.

Present location: London, British Museum B 326.

Reproductions: *C.V.A. Gt. Britain Fasc. 8, B.M. III He pl.8.4.

Figures 2 and 3.

Description: A r.f. kylix by Chelis, the outside band and the interior, showing all the events included in the pentathlon, jump, discus, javelin, foot race and wrestling.

Date: Late Archaic, 530 - 500 B.C.

Original location: Vulci.

Present location: Paris, Louvre G 15.

Reproductions: *Hoppin, J.C. A Handbook of Attic Red-Figured Vases. I, p. 191(2), p. 190 (3).

Figure 1.

Description: A b.f. panathenaic amphora by the Euphiletos painter, showing pentathletes in procession.

Date: Late Archaic, 525 B.C.

Original location: Vulci.

Present location: London, British Museum B 134.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 139.

Beazley, J.D. The Development of Attic Black Figure. pl. 49.3.

J.H.S. XXVII, 1907, pl. 18.

Figure 2.

Description: A b.f. panathenaic prize amphora by the Euphiletos painter, showing pentathletes in procession.

Date: Late Archaic, 525 B.C.

Original location: Vulci.

Present location: Leyden, Rijksmuseum xvi 77 (PC8).

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 148.

Figure 3.

Description: A b.f. neck amphora by the Leagros group, showing the flute player accompanying the athletes practising the events included in the pentathlon.

Date: Late Archaic, 510 - 500 B.C.

Original location: Vulci.

Present location: Wurzburg, University Wagner Museum 204.

Reproductions: Ebert, J. Zum Pentathlon der Antike. taf.IV.6.

Figure 4.

Description: A r.f. kylix in the style of the Onesimos painter, showing athletes practising the various events of the pentathlon.

Date: Late Archaic, 510 - 500 B.C.

Original location: Vulci.

Present location: Munich, Antiker Kleinkunst 2637 (J 795).

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 143.

Freeman, K.J. Schools of Hellas. pl. Va, Vb.

Figure 5.

Description: An attic b.f. neck amphora of the Tyrrhenian group, showing an athlete in the final stages of a jump with halteres, a javelin thrower and wrestlers.

Date: Archaic, 575 B.C.

Present location: London, British Museum B 48.

Reproductions: *Harris, H.A. Greek Athletes and Athletics. pl.6.

Gardiner, E.N. Athletics of the Ancient World.

J.H.S. XXIV, 1904, p. 183, fig. 4.

PLATES LI - LIV

The Jump.

The Greek long jump provides one of the most controversial issues in discussions of Greek athletic competitions. The athletes used weights which greatly assisted their momentum, and the jumps were apparently judged on the imprint made by their feet in the sand of the landing pit.

The only records of distances which have been recovered are those of Phayllus (over 50 feet) and Chionis (probably 22 feet).¹ The present day record stands at over 27 feet (without weights).

Despite the conflicting evidence and these cited figures, it is generally accepted that the contest was a single jump, and that the athletes practised with and without weights in their hands. The competition was apparently with weights. These weights or halteres varied considerably in size and shape and were likely an individualized piece of equipment. Some show the moulding of an athlete's hand grip (Plate LII, Figure 3).

In order to use the weights to the best advantage, it is necessary to swing them forward in the take-off, backward in the moments before landing and, probably in order to main-

¹E.N. Gardiner, "Phayllus and His Record Jump," Journal of Hellenic Studies. XXIV, 1904, p.80.

tain balance, forward at the moment of impact.

The vase paintings of this method of jumping are particularly interesting as there are only a few instances where this manner of jumping has been used in recent centuries.² It is efficient and requires considerable skill to manipulate the weights to the best advantage.

Philostratus provides the following information:

The jumping weight is an invention of the pentathletes, and was invented for use in jumping, from which it derives its name. For the rules regard jumping as one of the more difficult exercises, and allow the jumper to be spurred on by the flute and they give him wings by means of this jumping weight; it is a sure guide for the hands and brings the feet firmly to the ground in good form. The rules show of what value this latter point is, for they do not permit the jump to be measured unless the footprints are just right. The long jumping weights afford exercise for the shoulders and hands, the round ones for the fingers as well. These should be used by light athletes as well as heavy, in all exercises, except during those for relaxing.³

²P. Lovesey, "29'7" Long Jump," Athletics Arena: (August, 1965), p. 125.

³Philostratus, Handbook for the Athletics Coach 55. cited R.S. Robinson, Sources for the History of Greek Athletics. (publ. by the Author 338 Probasco St., Cincinnati, 20, Ohio, ed. 1955), p. 230,1.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.



Figure 6.



Figure 7.

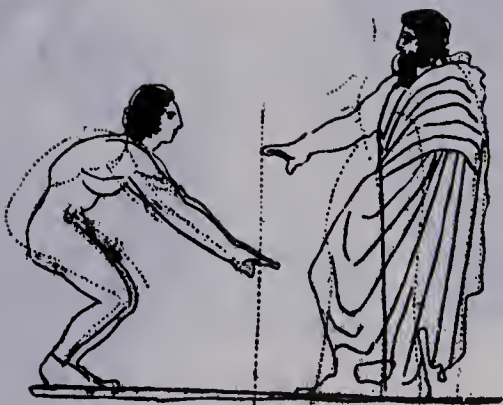


Figure 1.



Figure 2.

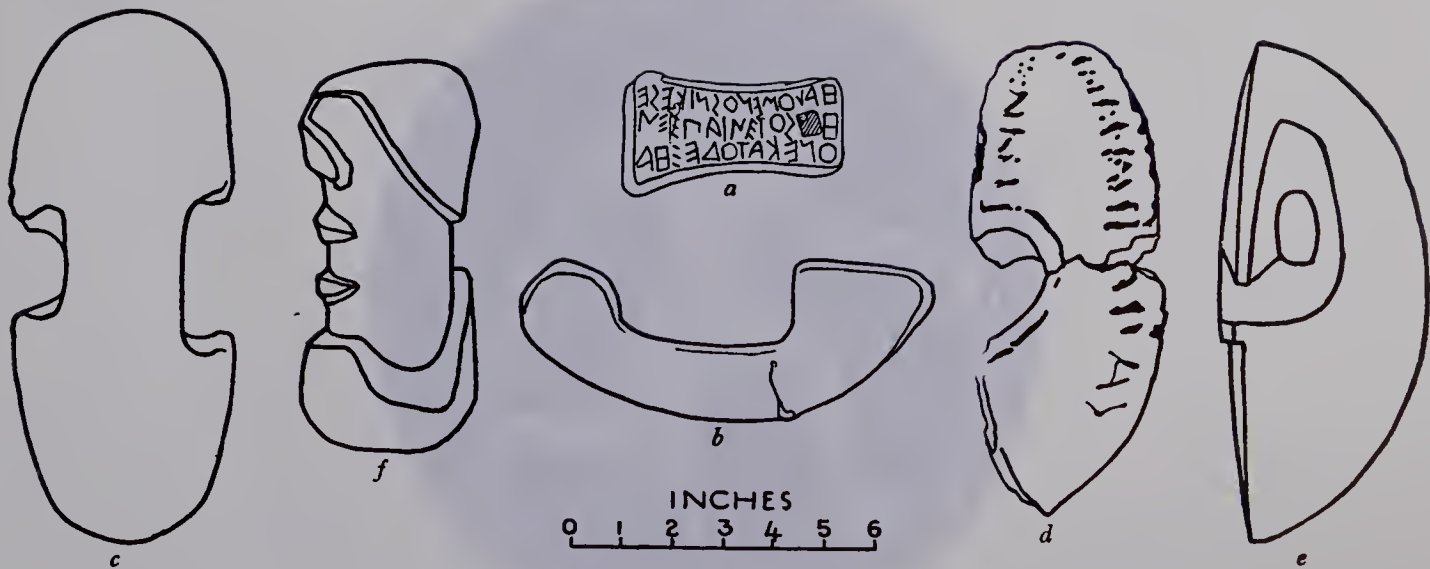


Figure 3.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.



Figure 1.



Figure 3.



Figure 4.



Figure 2.

Figure 1.

Description: A r.f. psykter by Oltos, showing a jumper and flute player.

Date: Late Archaic, 520 - 510 B.C.

Original location: Campagnano.

Present location: New York, Metropolitan Museum 10.210.18.

Reproductions: *Ebert, J. Zum Pentathlon der Antike. taf. III.5.

Richter, G.M. Red Figured Athenian Vases in the Metropolitan Museum II, pl. 4.

Alexander, C. Greek Athletics. p. 10.

Figure 2.

Description: An Attic r.f. pelike by Polygnotos and his group, showing a jumper and a flute player.

Date: Early Classical, 440 B.C.

Present location: London, British Museum E 427.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 104.

J.H.S. XXIV, 1904, p. 185, fig. 6.

Figure 3.

Description: A r.f. kylix interior related to those of the Epeleios painter, showing an athlete running with halteres held in his hands.

Date: Late Archaic, 500 B.C.

Original location: Capua.

Present location: Graz, University 22.

Reproductions: Ebert, J. Zum Pentathlon der Antike. taf. V.9.

Figure 4.

Description: A r.f. kylix interior by the Oltyos painter,
showing an athlete with halteres.

Date: Late Archaic, 520 B.C.

Original location: Vulci.

Present location: Once Noël des Vergers 137.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 101.

Figure 5.

Description: An attic r.f. skyphos by the Brygos painter,
showing an athlete practising with weights.

The paidiotribe appears to be giving instructions.

Date: Late Archaic, c. 480 B.C.

Original location: Greece.

Present location: Boston, Museum of Fine Arts 10.176.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 102.

Villard, F. Les Vases Grecs. pl. XX.3 (colour)

A.J.A. XIX, 1905, pl. VII.

Figure 6.

Description: A r.f. amphora by the Syleus painter, showing a
jumper with halteres.

Date: Archaic, 6th century B.C.

Present location: Wurzburg, University Wagner Museum 509.

Reproductions: *Olympia in der Antike. pl. 49.

Figure 7.

Description: A r.f. lekythos, showing a jumper with halteres.

Date: Late Archaic, 500 B.C.

Present location: Palermo, Museum Nazionale.

Reproductions: *Ebert, J. Zum Pentathlon der Antike. taf. V.8.

Figure 1.

Description: An attic r.f. krater, showing the standing broad jump take-off without weights.

Date: Fourth century, 400 B.C.

Present location: Paris, Louvre G 502.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 99.

Figure 2.

Description: An attic r.f. pelike, showing the standing broad jump take-off without weights.

Date: Classical, 420 B.C.

Present location: Leipsic, University T 642.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 110.

Figure 3a.

Description: A leaden halter approximately $4\frac{1}{2}$ x $1\frac{1}{2}$ inches in size and weighing 4 lb. 2 ozs, inscribed,
"Epainetos by means of this won the jump."

Date: 6th century B.C.

Original location: Eleusis.

Present location: Athens, National Museum 9075.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 100a.

Figure 3b.

Description: A leaden halter, one of a pair, $8\frac{1}{2}$ x $1\frac{1}{4}$ inches

in size and weighing approximately 2 lb. 3 ozs.

Date: c. 5th century B.C.

Present location: London, British Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 100b.

Figure 3c.

Description: A stone halter $11\frac{1}{2}$ inches in length and weighing
more than 10 lb.

Date: c. 6th century B.C.

Original location: Olympia.

Present location: Olympia Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 100c.

Figure 3d.

Description: A marble halter 9 inches in length and weighing
3 lb. It is inscribed "Paitiados to Athene".

Date: 5th century B.C.

Original location: Sparta.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 100d.

Figure 3e.

Description: A stone halter $10\frac{1}{4}$ x 4 x 3 inches, weighing
approximately $4\frac{1}{2}$ lbs.

Date: Ancient Greek.

Original location: Corinth.

Present location: Athens, National Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 100e.

Figure 3f.

Description: A stone halter $7\frac{1}{2}$ inches in length and weighing
nearly 5 lb.

Date: 300 B.C. or later.

Original location: Rhodes.

Present location: London, British Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 100f.

Figure 1.

Description: An Attic r.f. chous, showing a young boy preparing either to jump or perhaps to dive.

Date: Early Classical, 440 B.C.

Present location: New Haven, Yale University.

Reproductions: *Hoorn, G. Van. Choes and Anthesteria. fig. 133.

Figure 2.

Description: A r.f. hydria by the Nikoxenos painter, showing the halteres in the hands of the jumper.

Date: Late Archaic, c. 500 B.C.

Original location: Greece.

Present location: Abingdon, Professor Martin Robertson.

Reproductions: *A.J.A. LXVI, 1962, pl. 83.

Figure 3.

Description: A r.f. kylix fragment of a vase by the Antiphon painter, showing the athlete with weights, preparatory to take-off.

Date: Late Archaic, 480 B.C.

Present location: New York, Metropolitan Museum 06.1133.

Reproductions: *Mc Clees, H. The Daily Life of the Greek and Romans. fig. 113.

Richter, G.M. Red-Figured Athenian Vases in the Metropolitan Museum. II, pl. 66.

Figure 4.

Description: A r. f. skyphos by the Brygos painter, showing an athlete and trainer, the athlete is holding halteres and possibly preparing to jump.

Date: Late Archaic, c. 480 B.C.

Original location: Greece.

Present location: Boston, Museum of Fine Arts 10.176.

Reproductions: *Poole, L & G. History of Ancient Olympic Games. p. 52.

A.J.A. XIX, 1905, pl. VIII.

Figure 5.

Description: An Attic r.f. kylix interior by Panaitos, showing an athlete running holding halteres in his hands.

Date: Late Archaic, 500 - 480 B.C.

Present location: Boston, Museum of Fine Arts 98.876.

Reproductions: *Olympia in der Antike. pl. 51.

Villard, F. Les Vases Grecs. pl. XX.2 (colour).

Stow, H.H. Greek Athletics and Festivals in the Fifth Century. pl. 11.

Figure 1.

Description: An Attic r.f. kylix by the Brygos painter and his circle, showing two jumpers.

Date: Late Archaic, c. 480 B.C.

Original location: Bologna.

Present location: Bologna, Museo Civico 364.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 103.
J.H.S. XXIV, 1904, p. 186, fig. 8.

Figure 2.

Description: A bronze statuette of an athlete holding weights above his head.

Date: Early Classical, 5th century B.C.

Present location: Rome, Villa Guilia.

Reproductions: *Ebert, J. Zum Pentathlon der Antike. taf. VI.10.
Gardiner, E.N. Athletics of the Ancient World.
fig. 22.

Figure 3.

Description: An Attic r.f. kylix exterior by the Onesimos group, showing a jumper in flight, the halteres have been swung forward.

Date: Late Archaic, 500 B.C.

Original location: Orvieto.

Present location: Boston, Museum of Fine Arts 01.8020.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 135.

Gardiner, E.N. Athletics of the Ancient World.
fig. 105, 114.

Harris, H.A. Greek Athletes and Athletics.
pl. 8.

Figure 4.

Description: An Attic b.f. lekythos by the Kephisophon
painter, showing a jumper about to land, the
halteres have been swung behind the body.

Date: Archaic, 530 B.C.

Present location: New York, Metropolitan Museum 08.258.30.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 107.

Harris, H.A. Greek Athletes and Athletics.
pl. 7.

Schroder, B. Der Sport im Altertum. taf. 54.1.

PLATES LV - LIX

The Discus.

Disci were made of stone and metal and the actual release was probably little different to contemporary methods. In fact the winner in the discus throw in the first Modern Olympic Games is reported to have developed his style of throwing through a study of Ancient Greek sculptures and vase paintings.

The Greeks were evidently aware of the principle of centrifugal force. The game of Cottabus, the use of the javelin with an amentum, the crossing over of the feet in the discus throw, all indicate that this physical phenomenon was recognized. The cross-over step is an integral part of the rotatory movement in the discus throw.

Both Gardiner¹ and Harris² consider that the discus and the javelin were released from behind a starting line (balbis), and that there was no definite distance boundary behind the line. The present rules for the discus are believed to have been established on the basis of the famous statue of Myron's "Discobolus". Direction was important as a general safety precaution, and the athletes made a practice of rubbing

¹E.N. Gardiner, Athletics of the Ancient World. (Oxford: Clarendon Press, 1931), p. 155-157.

²H.A. Harris, Greek Athletes and Athletics. (London: Hutchinson, 1964), p. 88.

sand on the discus in order to obtain a more secure grip when throwing.

There was considerable variation in the sizes of the disci. At Olympia, however, the ones used in competition were apparently standardized. A marker was used to measure the throw, but although famous throws are recorded in the literature, accurate measures are seldom mentioned.

In early competitions, the ingot of metal used as the discus became the prize. Homer tells of such an occasion at the Funeral Games of Patroclus:

Thus said he, and then arose warlike
Polypoites, and the valiant strength
of godlike Leonteus, and Aias son of
Telamon and noble Epeios. And they
stood in order, and noble Epeios took
the weight, and whirled and flung it;
and all the Achaians laughed to see it.
Then next Leonteus, of the stock of Ares,
threw; and thirdly great Aias Telamon's
son hurled it from his stalwart hand,
and overpassed the marks of all. But
when warlike Polypoites took the mass
he flung it as far as a herdsman flingeth
his staff, when it flieth whirling through
herds of kine;--so far cast he beyond all
all the space, and the people shouted.
And the comrades of strong Polypoites
arose and bare the king's prize to the
hollow ships.³

³ Homer Iliad xxiii. cited R.S. Robinson, Sources for the History of Greek Athletics. (publ. by the Author, 338 Probasco St., Cincinnati 20, Ohio, ed. 1955), p.20.



Figure 1.



Figure 2.



Figure 3.

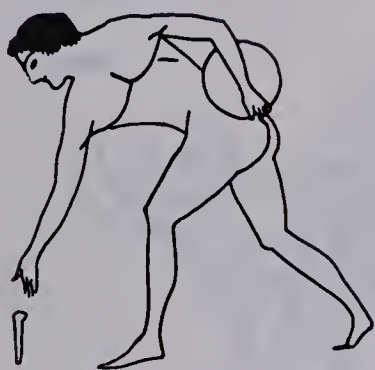


Figure 4.

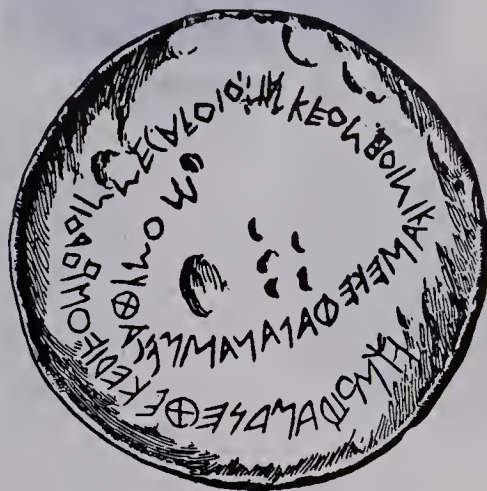


Figure 5.



Figure 6.



Figure 7.



Figure 8.



Figure 1.



Figure 2.



Figure 3.

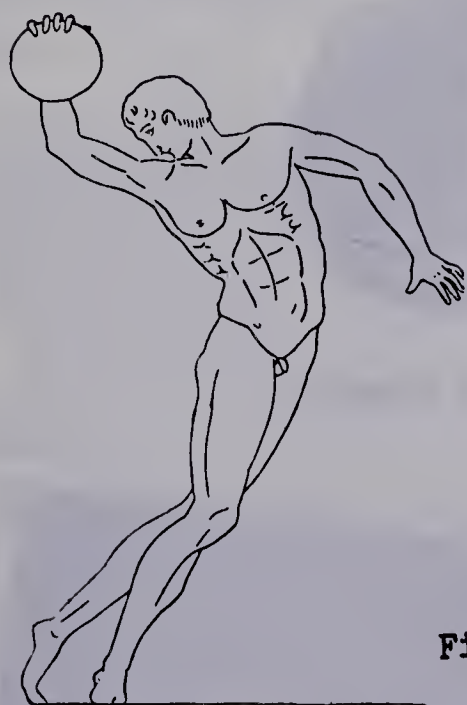


Figure 4.



Figure 5.



Figure 6.



Figure 7.



Figure 8.



Figure 1.



Figure 2.



Figure 1.

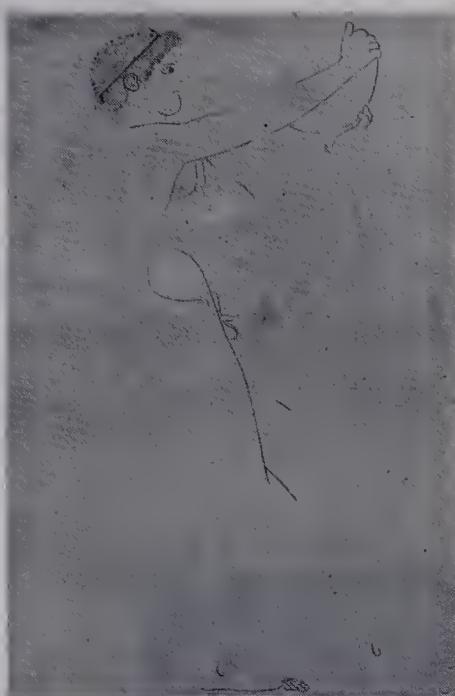


Figure 2.

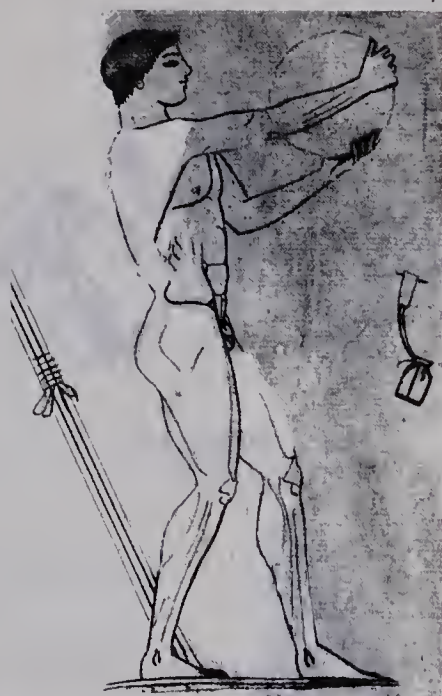


Figure 3.



Figure 4.



Figure 5.



Figure 6.



Figure 7.

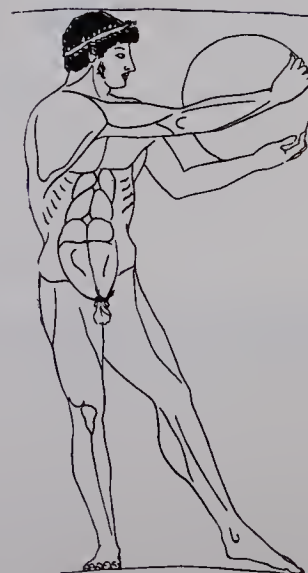


Figure 8.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.

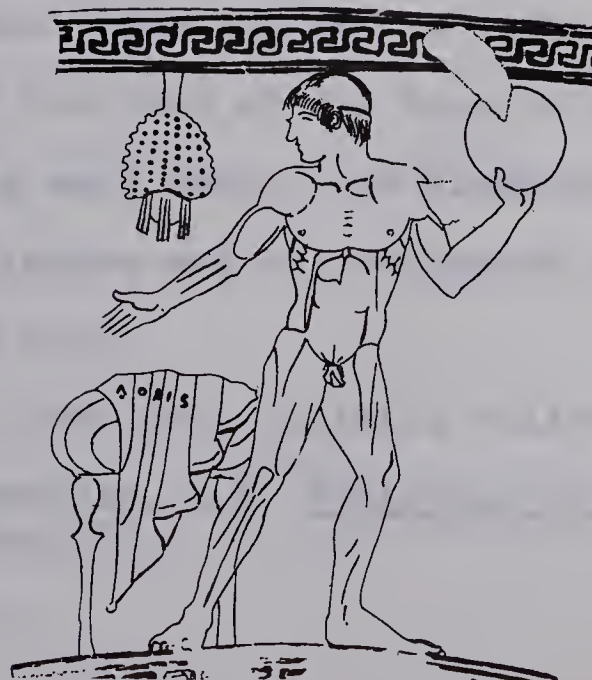


Figure 6.

Figure 1.

Description: A stone discus inscribed "From the Games".

The diameter is $11\frac{1}{4}$ inches and the estimated weight at least 15 lb.

Date: 6th century B.C.

Present location: New York, Gallatin collections.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 112.

Figure 2.

Description: A bronze discus with the decoration of a dolphin.

Date: Ancient Greek

Present location: Vienna.

Reproductions: *Schroder, B. Der Sport im Altertum. taf. 56.2.

Figure 3.

Description: A stone discus inscribed, "belonging to Tele-sarchos from the barrow" (The barrow was presumably the tomb of the hero in whose honour the games were held). The diameter of the discus is $11\frac{1}{2}$ inches and the estimated weight at least 15 lb.

Date: 6th century B.C.

Present location: New York, Gallatin collection.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 113.

Figure 4.

Description: A bronze discus which has been inscribed. The diameter is approximately $6\frac{1}{2}$ inches, and it is about $\frac{1}{4}$ inch thick. The weight is approximately $2\frac{1}{2}$ lbs.

Date: 6th century.

Original location: Cephallenia.

Present location: London, British Museum 3207.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 111.

Figure 5.

Description: An Attic r.f. kylix by Pheidippos, showing an athlete either placing or removing the marker for a discus throw.

Date: Late Archaic, 525 B.C.

Original location: Vulci.

Present location: Wurzburg, University Wagner Museum 467

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 115.

J.H.S. XXVII, 1907, p. 11, fig. 2.

Figure 6.

Description: A r.f. kylix, showing an athlete either placing or removing the marker used for a discus throw.

Date: Ancient Greek.

Original location: Vulci.

Present location: Wurzburg, University Wagner Museum 357.

Reproductions: *Alexander, C. Greek Athletics. p. 16.

Figure 7.

Description: A small bronze copy of Myron's "Discobolus",
showing the head position with the athlete
looking toward the discus.

Date: Classical 450 - 400 B.C.

Present location: Munich, Staatlichen Antikensammlungen.

Reproductions: *Harris, H.A. Greek Athletes and Athletics. pl.10.

Figure 8.

Description: A marble copy of Myron's "Discobolus", showing
the head position looking more toward the feet.
(Note also the difference in proportionate size
from one copy to the other of the discus itself.)

Date: Classical, 450 - 400 B.C.

Location: Rome, Museo delle Terme.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World
fig. 117.

Alexander, C. Greek Athletics. p. 14.

Huyghe, R. Larousse Encyclopedia of Prehistoric
and Ancient Art. fig. 509a.

Figure 1.

Description: A r.f. cup by the Triptolemos painter, showing the athlete rubbing the discus with sand.

Date: Late Archaic, 500 - 480 B.C.

Present location: Tübingen E 42.

Reproductions: *Schröder, B. Der Sport im Altertum. taf. 60.1.

Figure 2.

Description: A lekythos, showing the athlete either rotating for a throw or possibly making an underhand release.

Date: Ancient Greek.

Present location: Berlin, Staatliche Museum 3341.

Reproductions: *Schröder, B. Der Sport im Altertum. taf. 60.2.

Figure 3.

Description: A r.f. cup by the Kleomales painter, showing an athlete either placing or removing the marker for a discus throw.

Date: Archaic, 530 - 500 B.C.

Present location: Paris, Louvre G 111.

Reproductions: *Schröder, B. Der Sport im Altertum. taf. 60.3.

Figure 4.

Description: A b.f. panathenaic vase by the Achilles painter. The movement of the athlete is attractive but the position is not realistic.

Date: Classical, late 5th century B.C.

Original location: Cumae.

Present location: Naples, Museo Nazionale R.C. 184.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 132.

J.H.S. XXVII, 1907, p. 32, fig. 20.

Figure 5.

Description: A r.f. kylix by the Antiphon Group, showing a youth preparing to throw the discus. The cross-over step suggests the preparatory movement for rotation.

Date: Late Archaic, 480 B.C.

Present location: Paris, Louvre G 132.

Reproductions: J.H.S. XXVII, 1907, p. 27, fig. 17.

Figure 6.

Description: A r.f. oinochoai by the Goluchow painter, showing an athlete preparing to throw the discus.

Date: Late Archaic, 530 - 500 B.C.

Original location: Cervetri.

Present location: Warsaw, National Museum 142463.

Reproductions: *Beazley, J.D. Greek Vases in Poland. pl. 3.1.

Figure 7.

Description: An Athenian lekythos, showing an athlete holding the discus above the shoulders between the fin-

fingers and thumb.

Date: Ancient Greek.

Present location: Boulogne, Museo Civico, Pozzi Collection.

Reproductions: J.H.S. XXVII, 1907, p. 33, fig. 22.

Figure 8.

Description: An Attic r.f. kylix by Douris, showing an athlete with the discus held in one hand.

Date: Late Archaic, 500 - 475 B.C.

Original location: Corneto.

Present location: Boston, Museum of Fine Arts 00.338.

Reproductions: *Hoppin, J.C. A Handbook of Attic Red Figured Vases I, p. 229

Pfuhl, E. Masterpieces of Greek Drawing and Painting. fig. 451-2.

Figure 1.

Description: A series of the Coins of Cos, showing the rotation in the release of the discus.

Date: Early 5th century B.C.

Present location: London, British Museum.

New York, Metropolitan Museum 702.

Reproductions: *J.H.S. XXVII, 1907, p. 30, fig. 19.

Gardiner, E.N. Athletics of the Ancient World.
fig. 35d,f.

Alexander, C. Greek Athletics. p. 16.

Figure 2.

Description: A r.f. fragment showing the backswing in the discus throw.

Date: Ancient Greek.

Present location: Wurzburg.

Reproductions: *Olympia in der Antike. pl. 57.

J.H.S. XXVII, 1907, pl. III(lower).

Figure 1.

Description: A r.f. panathenaic amphora by the Berlin painter, showing an athlete holding the discus in both hands.

Date: Late Archaic, c. 470 B.C.

Original location: Vulci.

Present location: Rome, Vatican 488.

Reproductions: *J.H.S. XLII, 1922, pl. III.

Schröder, B. Der Sport im Altertum taf. 57.1.

Figure 2.

Description: A b.f. neck amphora by the Cleophrades painter, showing an athlete holding the discus with both hands.

Date: Late Archaic, c. 495 B.C.

Present location: Petrograd 613.

Reproductions: *J.H.S. XXXVI, 1916, p. 126, fig. 4a.

Figure 3.

Description: An Attic r.f. neck amphora by the Berlin painter, showing an athlete holding the discus with both hands.

Date: Late Archaic, c. 470 B.C.

Present location: Madrid, Museo Arqueológico Nacional 111.14(L 184).

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 129.

Figure 4.

Description: An Attic r.f. calyx krater by the Euphronios painter, showing an athlete holding the discus in both hands.

Date: Late Archaic, 510 B.C.

Original location: Capua.

Present location: Berlin, Staatliche Museum 2180.

Reproductions: *Beck, F.A. Greek Education. pl. 21.

Figure 5.

Description: An Attic r.f. lekythos attributed to the Edinburgh painter, showing an athlete holding the discus in both hands.

Date: Classical, 450 - 420 B.C.

Present location: London, British Museum B 576.

Reproductions: *J.H.S. XXVII, 1907, pl. II (centre figure).

Figure 6.

Description: An Attic r.f. amphora by Euthymides, showing an athlete holding the discus in both hands. One of the athletes in the group is Phayllus.

Date: Late Archaic, 510 - 500 B.C.

Original location: Vulci.

Present location: Munich, Antiker Kleinkunst 2308 (374).

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 124 (centre figure).

Alexander, C. Greek Athletics. p. 14.

Hoppin, J.C. A Handbook of Attic Red-Figured Vases. I, p. 435.

Figure 7.

Description: A r.f. kylix attributed to the Panaitos painter, showing an athlete leaning well back, probably in preparation for throwing the discus, which he holds in both hands.

Date: Late Archaic, 500 - 480 B.C.

Present location: Munich, Museum Antiker Kleinkunst 2637(J 795).

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 122.

Figure 8.

Description: A r.f. krater, showing an athlete holding the discus in both hands.

Date: Ancient Greek.

Present location: Unknown.

Reproductions: *J.H.S. XXVII, 1907, p. 16, fig. 5.

Figure 1.

Description: A r.f. kylix by the Antiphon painter, showing an athlete preparing to throw the discus. The feet are crossed-over and there is excessive body lean.

Date: Late Archaic, c. 480 B.C.

Present location: Rome, Villa Giulia 50430.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 119.

Figure 2.

Description: The fragments of an Attic r.f. kylix from the Antiphon Group, showing an athlete probably preparing to rotate and release the discus.

Date: Late Archaic, 480 B.C.

Present location: Paris, Louvre G 132.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 118.

J.H.S. XXVII, 1907, p. 27, fig. 17.

Figure 3.

Description: A bronze statuette, $9\frac{1}{4}$ inches high, showing an athlete holding the discus shoulder high in one hand.

Date: Early Classical, 480 - 470 B.C.

Original location: Peloponnese.

Present location: New York, Metropolitan Museum 07.286.87.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 125.

Figure 4.

Description: An Attic r.f. amphora by the Berlin painter,
showing an athlete holding a discus shoulder
high in one hand.

Date: Late Archaic, 500 B.C.

Original location: Vulci.

Present location: Munich, Antiker Kleinkunst 2310 (J 1).

Reproductions: *J.H.S. XLII, 1922, pl. IV.1.

Zschietzschmann, W. Hellas and Rome. p. 159
(above).

Figure 5.

Description: A bronze statuette showing the athlete holding
the discus above his head in both hands.

Date: Early Classical, 480 B.C.

Original location: Boetia,

Present location: Athens, National Museum 7412.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 126.

Schröder, B. Der Sport im Altertum. taf. 57b.

Figure 6.

Description: A r.f. lekythos by Douris, showing an athlete
holding a discus shoulder high in one hand.

Date: Late Archaic, 500 - 475 B.C.

Original location: Eretria.

Present location: Athens, National Museum 1305.

Reproductions: *Hoppin, J.C. A Handbook of Attic Red-Figured Vases. I, p. 270.

J.H.S. XXVII, 1907, p. 23, fig. 12.

PLATES LX - LXII

Javelin.

The javelin was a hunting weapon as well as a weapon of warfare, and considerable skill in throwing both at a target and for distance was necessary. Athletic competitions involved accuracy and distance and some were held in which the contestants were mounted on horseback, and aimed at a raised target.

In the field competitions, the javelins were made of elder wood, and measured between $5\frac{1}{2}$ and $6\frac{1}{2}$ feet in length and approximately 1 inch in diameter.¹ Apparently blunt-ended javelins were used in practice. Though the evidence is far from being satisfactory, a valid throw is believed to have required the javelin to pierce the surface of the ground.

The Greeks used an amentum to increase the distance of their throw. There is some doubt as to whether this aid was actually attached to the javelin or whether it was more common to use a half hitch which would release as the javelin spun away. The maximum distances achieved are thought to have exceeded 300 feet.²

Contemporary styles are comparable to the various scenes

¹H.A. Harris, Greek Athletes and Athletics. (London: Hutchinson, 1964), p. 92.

²Ibid., p. 97.

on the vase paintings, and though it has been suggested that there may have been an underarm release, the idea in a competitive sense is not documented.

As with the discus throw, it is believed that the contestants ran up toward a starting mark, behind which they were required to release the javelin.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.



Figure 6.



Figure 7.



Figure 1.

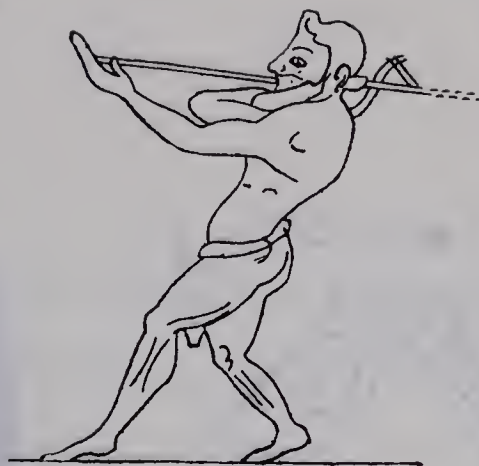


Figure 2.



Figure 3.

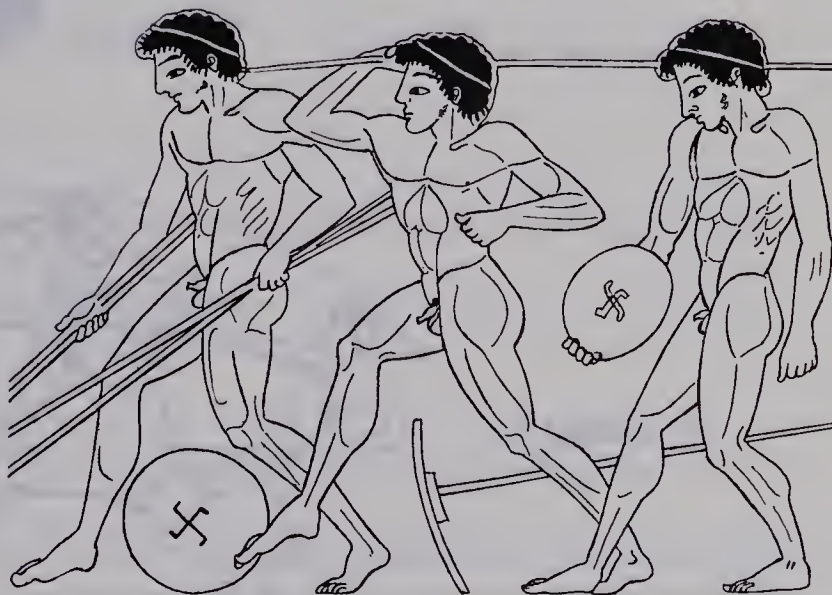


Figure 4.



Figure 5.



Figure 1.



Figure 2.

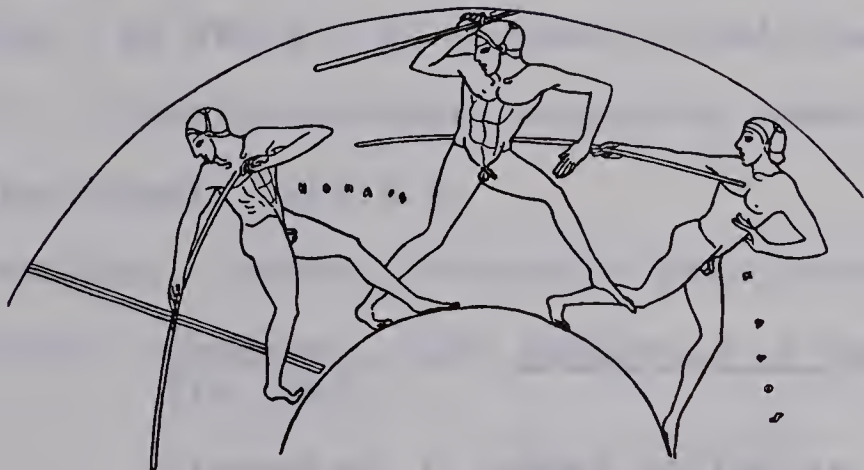


Figure 3.



Figure 4.



Figure 5.

Figure 1.

Description: An Attic r.f. kylix by the Bowdoin painter,
showing an athlete fastening an amentum.

Date: Late Archaic, 520 B.C.

Original location: Vulci.

Present location: Wurzburg, University Wagner Museum 469.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 136.

Harris, H.A. Greek Athletes and Athletics. pl. 12c.

Figure 2.

Description: An Attic r.f. psykter by Phintias, showing the
javelin throwers attaching amentums.

Date: Late Archaic, 510 B.C.

Present location: Boston, Museum of Fine Arts 01.8019.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 143.

Alexander, C. Greek Athletics. p. 17.

J.H.S. XXV, 1905, p. 259 fig. 5.

Figure 3.

Description: An Attic r.f. amphora, attributed to Euthymides,
showing Phayllus and two other athletes.

Date: Late Archaic, 510 - 470 B.C.

Original location: Vulci.

Present location: London, British Museum E 256.

Reproductions: * Swindler, M.P. Ancient Painting. fig. 298.

J.H.S. XXVII, 1907, pl. XIX.

Figure 4.

Description: A vase painting showing an athlete preparing to release the javelin. The athlete shows a lengthened stride and appears to be looking at the attachment of the amentum.

Date: Late Archaic, 510 B.C.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 141.

Figure 5.

Description: A relief showing an athlete pushing back the javelin in order to tighten the amentum.

Date: Archaic, 6th century B.C.

Original location: Athens.

Present location: Athens, National Museum 3476.

Reproductions: *Olympia in der Antike. pl. 58.

Alexander, C. Greek Athletics. p. 21.

Lullies, R. Greek Sculpture. pl. 58(upper).

Figure 6.

Description: An Attic r.f. stemless cup by the painter of Cambridge, showing an athlete either preparing to release the javelin or more probably commencing his run.

Date: Classical 420 B.C.

Original location: Vulci.

Present location: Berlin, Staatliche Museum 2728.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 144.
Harris, H.A. Greek Athletes and Athletics.
pl. 12a.
Schröder, B. Der Sport im Altertum. taf. 108.

Figure 7.

Description: An Attic r.f. kylix by the Colmar painter,
showing an athlete preparing to release the
javelin.

Date: Late Archaic, 500 B.C.

Present location: New York, Metropolitan Museum 16.174.41.

Reproductions: *Richter, G.M. Handbook of the Greek Collect-
ion. pl. 55a.
 . Red Figured Athenian Vases. II,
pl. 35.

Figure 1.

Description: A b.f. lekythos connected with the Michigan painter, showing an athlete either preparatory to or running with the javelin held in position.

Date: Late Archaic, late 6th century B.C.

Present location: New York, Metropolitan Museum 06.1021.60.

Reproductions: *Mc Clees, H. The Daily Life of the Greeks and Romans. fig. 115.

Alexander, C. Greek Athletics. p. 18.

Figure 2.

Description: A b.f. stamnos, showing an athlete either pre- to release the javelin or commencing the run. The manner in which the amentum was used is indicated by the position of the fingers.

Date: Archaic, c. 6th century.

Present location: Rome, Museo Gregoriano.

Reproductions: *J.H.S. XXVII, 1907, p. 261, fig. 7.

Figure 3.

Description: A r.f. oinochoai, portraying an athlete running, holding the javelin parallel to the ground above the shoulders. This may be indicative of the stages of the run.

Date: Late Archaic, 530 - 500 B.C.

Original location: Cervetri.

Present location: Warsaw, National Museum 142308.

Reproductions: *Beazley, J.D. Greek Vases in Poland. pl.3.2.

Figure 4.

Description: A r.f. amphora by the Cleophrades painter,
showing an athlete running with the javelin held
parallel to the ground, shoulder high.

Date: Late Archaic, 500 B.C.

Original location: Vulci.

Present location: Munich, Museum Antiker Kleinkunst 2344(J 408).

Reproductions: *J.H.S. XXVII, 1907, p. 265, fig. 13.

Zschietzschmann, W. Hellas and Rome. p. 158.
(above).

Stow, H.H. Greek Athletics and Festivals in
the Fifth Century. pl. 14.

Figure 5.

Description: An Attic r.f. kylix by Epiktetos, showing the
javelin thrower in action. The flute player
is apparently providing the rhythm for the thrower.

Date: Late Archaic, 530 - 500 B.C.

Original location: Vulci.

Present location: Berlin, Staatliche Museum 2262.

Reproductions: *Beck, F.A. Greek Education. pl. 19.

Harris, H.A. Greek Athletes and Athletics. pl.12b.

"
Schroder, B. Der Sport im Altertum. taf. 55a.

Figure 1.

Description: Fragments of a r.f. kylix by Chacrylion, showing an athlete either preparing to run with the javelin or just prior to the final release.

Date: Late Archaic, 530 - 500 B.C.

Present location: Paris, Louvre G 37.

Reproductions: *Hoppin, J.C. A Handbook of Attic Red-Figured Vases. I, p. 164.

Figure 2.

Description: An Attic r.f. kylix by the Onesimos Group, showing an athlete leaning well back preparatory to the release of the javelin.

Date: Late Archaic, 480 B.C.

Original location: Vulci.

Present location: Rome, Torlonia Museum 270(148).

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 146.

J.H.S. XXVII, 1907, p. 264, fig. 11.

Figure 3.

Description: An Attic r.f. kylix by the Colmar painter, showing three athletes in various stages of the javelin throw.

Date: Late Archaic, 490 B.C.

Original location: Vulci.

Present location: Munich, Museum Antiker Kleinkunst 2667(J 562).

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 142.

J.H.S. XXVII, 1907, p. 262, fig. 9.

Figure 4.

Description: An Attic r.f. kylix, showing an athlete preparing to throw the javelin. Notice the cross-over step which is seen in the present day.

Date: Late Archaic, 480 B.C.

Present location: Formerly on the Roman Market.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 147.

J.H.S. XXVII, 1907, p. 266, fig. 14.

Figure 5.

Description: A r.f. neck amphora by the Tithonos painter, showing an athlete preparing to throw the javelin. The feet are in the cross-over position, but the drawing of the hand suggests an under-hand release.

Date: Late Archaic, c. 500 B.C.

Original location: Ruvo.

Present location: Naples, National Museum 3182.

Reproductions: *Schroder, B. Der Sport im Altertum. taf. 55b.

PLATES LXIII - LXV

Ball Games.

Greek balls were usually made of leather and, according to their size and purpose, either stuffed with hair (Harpastum or small hard ball), feathers (pila or larger ball), or filled with air (cf., Roman follis).¹ Although some of their games have been described by Pollux, Athenaeus and Galen,² our knowledge of others extends only to the representations in paintings and sculptures.

In Plate LXIII, Figure 1, the game of Episkyros, a version of which appeared in the tomb paintings in Egypt, is played by Greek youths. It is believed by many people that the concepts of the game of Rugby (football) had their origins in such a game as this.³

The game depicted in Plate LXIII, Figures 2 and 3 and Plate LXIV, Figures 1 and 2, appears frequently on vase paintings. However the name and description of the play is unknown.

A game for children is illustrated in Plate LXIV, Figures 3 and 4. It was called Passe Boule, and the players

¹E.N. Gardiner, Athletics of the Ancient World. (Oxford: Clarendon Press, 1931), p. 230.

²R. S. Robinson, Sources for the History of Greek Athletics. (publ. by the Author 338 Probasco St., Cincinnati 20, Ohio, ed. 1955), p. 182ff.

³Gardiner, op. cit., p. 232.

attempted to throw the ball so that it passed through a hole in an upright board.⁴

The youth shown in Plate LXV, Figure 2 is evidently using an inflated ball. He is probably bouncing it on his knee, a skill used in soccer.

There is little doubt from the evidence (Plate LXV, Figure 3), that some form of stick and ball game was played, however, there is no other evidence of this game in either the artifacts or literature so far recovered.

Competitions in ball games, especially for children were apparently held during the various festivals. Several inscriptions of team ball games in Sparta have been found.⁵

⁴G. Van Hoorn, Choes and Anthesteria. (Leiden: E.J. Brill, 1951), p. 44.

⁵A.M. Woodward "Some Notes on the Spartan [Ball Games]", B.S.A. XLVI, (1951), pp. 191-199.

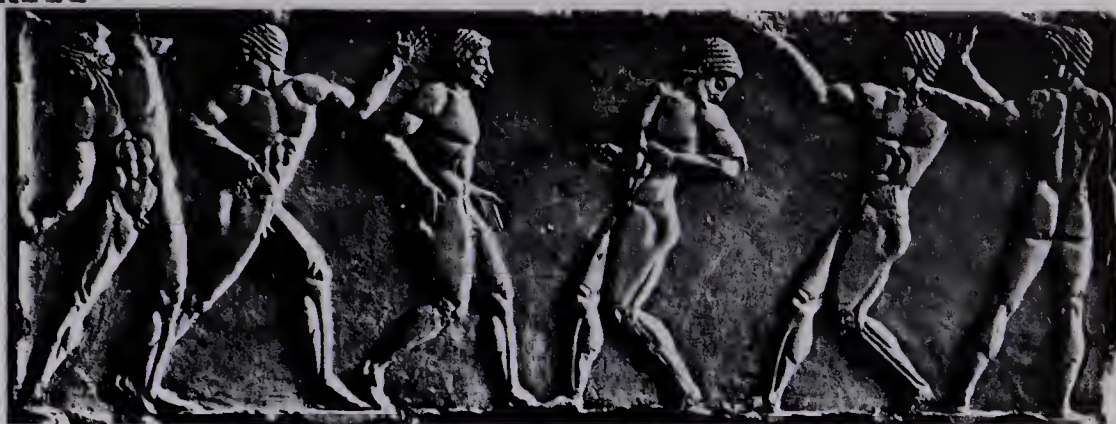


Figure 1.



Figure 2.



Figure 3.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 1.



Figure 2.



Figure 3.

Figure 1.

Description: A relief from the base of a statue showing youths playing a form of team ball game.

Date: Late Archaic, late 6th century B.C.

Original location: Athens.

Present location: Athens, National Museum 3476.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 212.

Zschietzschmann, W. Hellas and Rome. p. 157.

Lullies, R. Greek Sculpture. pl. 58.

Figure 2.

Description: A b.f. lekythos, showing a bearded man standing and preparing to throw a large ball to youths who are mounted on the shoulders of their comrades.

Date: Late Archaic, 500 B.C.

Present location: Oxford, Ashmolean Museum 260.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 209.

Figure 3.

Description: A b.f. amphora by the Swing painter, showing a bearded man seated and preparing to throw a ball to youths mounted on their companion's shoulders.

Date: Archaic, 550 - 500 B.C.

Present location: London, British Museum B 182.

Reproductions: *C.V.A. Gt. Britain, Fasc. 4, B.M. III He. pl.33.1a.

Zschietzschmann, W. Hellas and Rome. p. 180.

Figure 1.

Description: An Attic r.f. calyx krater, attributed to the Niobid painter, depicting satyrs seated on each other's shoulders playing a ball-game.

Date: Early Classical, 475 - 450 B.C.

Original location: Altamura.

Present location: London, British Museum E 467.

Reproductions: *Hesperia, XXIV, 1955, pl. 88a.

Figure 2.

Description: An Attic b. f. chous. The boy seated on his playmate's shoulders, is catching the ball thrown by the seated man.

Date: Early Classical, c. 450 B.C.

Present location: Munich, Museum Antiker Kleinkunst 1827.

Reproductions: *Hoorn, G. Van. Choes and Anthesteria. fig. 282.

Klein, A. Child Life in Greek Art. pl. XXb.

Figure 3.

Description: An Attic r.f. chous, showing two boys playing passe-boule.

Date: Classical, 425 B.C.

Present location: New York, Metropolitan Museum, 25.78.48.

Reproductions: *Hoorn, G. Van. Choes and Anthesteria. fig. 281.

Klein, A. Child Life in Greek Art. pl. XXe.

Figure 4.

Description: A pyxis, showing girls playing passe-boule.

Date: Ancient Greek.

Present location: New York, Metropolitan Museum 06.1021.119.

Reproductions: *Mc Clees, H. The Daily Life of the Greeks and Romans. fig. 51.

Figure 1.

Description: The interior of a r.f. kylix by Chachrylion,
showing a youth about to throw a ball.

Date: Late Archaic, late 6th century B.C.

Present location: Paris, Louvre G 36.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 211.

Hoppin, J.C. A Handbook of Attic Red-Figured
Vases. I, p. 163.

Figure 2.

Description: A relief on a sepulchral lekythos, showing a
youth balancing or bouncing a ball on his knee.

Date: Classical, 4th century B.C.

Present location: Athens, National Museum, Marbles.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 210.

Schröder, B. Der Sport im Altertum. taf. 38.2.

Figure 3.

Description: A relief from the base of a statue showing youths
playing a form of shinny or hockey.

Date: Late Archaic, late 6th century B.C.

Original location: Athens.

Present location: Athens, National Museum 3477.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 213.

Zschietzschmann, W. Hellas and Rome. p. 179.
(detail).

PLATES LXVI - LXXI

Boxing.

The Greek boxer wore leather thongs to protect his fingers. He probably wore earguards while practising and there is evidence to suggest that his training included exercises to music (Plate LXVIII, Figure 1 and the numerous palaestra scenes).

Very little is known about the rules of the contests. There were no rounds or divisions in the match, and it continued until one of the contestants gave the signal for defeat (Plate LXVI, Figure 3 and Plate LXVII). As this particular rule was against the principles of Spartan morality, they did not compete in boxing matches at Olympia. It would appear from the vase paintings that the head was the boxer's target.

Youths were taught the skills of boxing in a series of figures and though there was an age classification for men and youths, there was no weight division as is the custom today. The science of boxing at this time included the use of either the closed fist or the open hand (hitting with the heel of the palm), as well as the ability to maintain the body as a moving target.

In the sixth century B.C., the boxer, along with those who excelled in wrestling and pankration, were the idols of the spectators. The deterioration of Greek boxing into the

Roman gladiatorial sports should not be permitted to detract from what was apparently a skillful and popular activity in the Greek world.



Figure 1.



Figure 2.

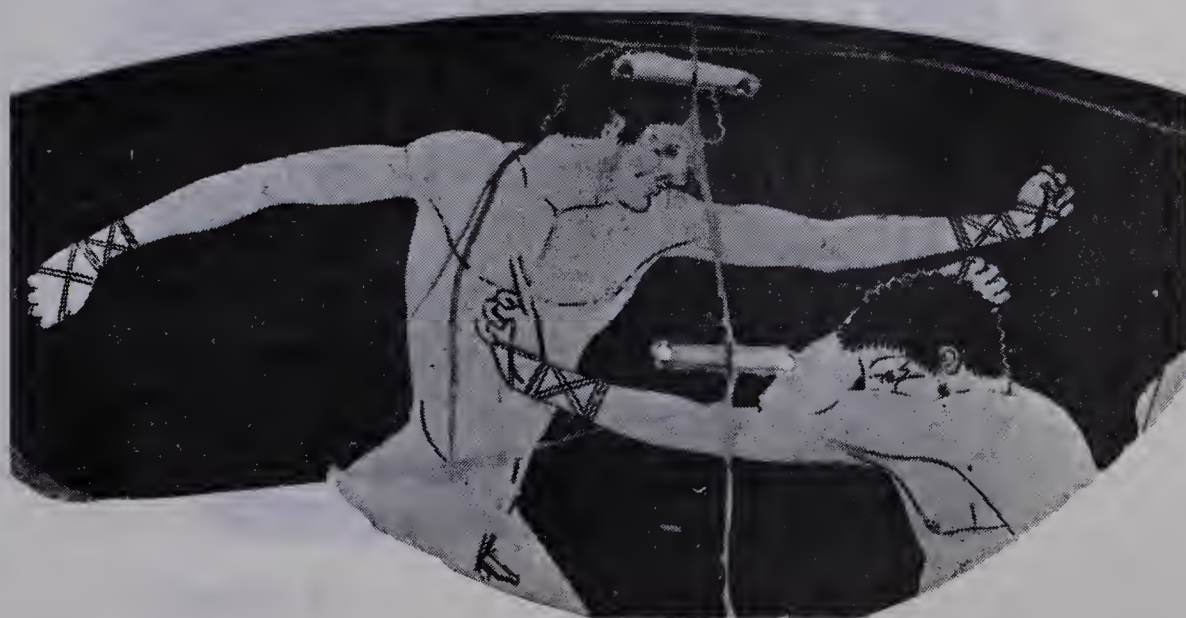


Figure 3.

Figure 1.

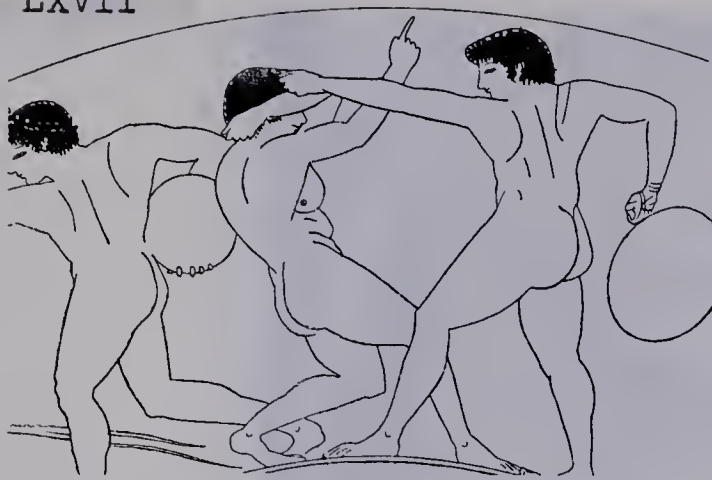


Figure 2.



Figure 3.



Figure 4.



Figure 1.

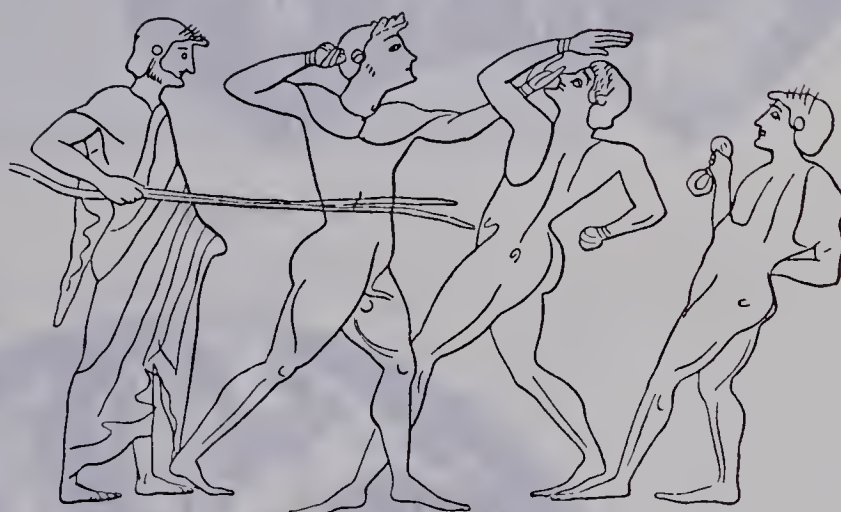


Figure 2.



Figure 3.

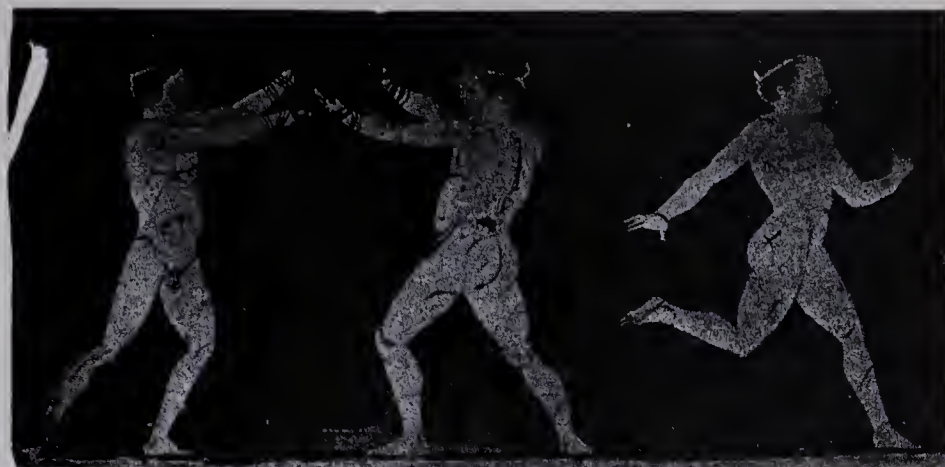


Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 1.

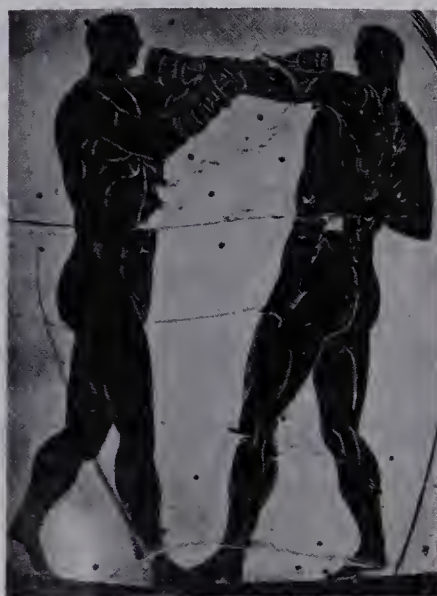


Figure 2.

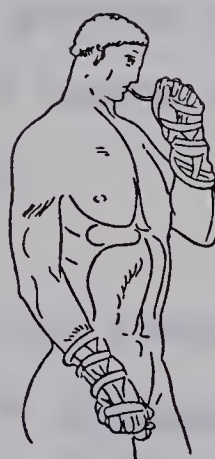


Figure 3.



Figure 4.

Figure 1.

Description: A r.f. amphora by Cleophrades, showing an athlete binding his hands.

Date: Late Archaic, 500 B.C.

Present location: Munich

Reproductions: *Zschietzschmann, W. Hellas and Rome. p. 164.
(above).
Swindler, M.P. Ancient Painting. fig. 299.

Figure 2.

Description: A panathenaic prize amphora by the Antimenes painter, showing two boxers sparring.

Date: Late Archaic, 525 - 500 B.C.

Original location: Nola.

Present location: Berlin, Staatliche Museum 1831.

Reproductions: *Zschietzschmann, W. Hellas and Rome. p. 163.
(above).

Figure 3.

Description: A fragment, showing a boxer signalling defeat.

Date: Ancient Greek.

Present location: Berlin, Staatliche Museum.

Reproductions: *Harris, H.A. Greek Athletes and Athletics.
pl. 19a.

Figure 1.

Description: An Attic r.f. kylix, showing a boxer giving the signal of defeat.

Date: Late Archaic, late 6th century B.C.

Present location: Tarquinia, Museo Civico.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 186.

Figure 2.

Description: An Attic b.f. neck amphora of the Leagros group, showing either a boxer or a pankrationist signalling defeat.

Date: Late Archaic, 510 -500 B.C.

Original location: Vulci.

Present location: London, British Museum B 271.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 180.

Harris, H.A. Greek Athletes and Athletics. pl.16.

C.V.A. Gt. Britain, Fasc.5, B.M. IIIHe. pl.67.1a.

Figure 3.

Description: A b.f. panathenaic prize amphora of the Kuban group, showing a boxer acknowledging defeat.

Date: Late Archaic, 500 B.C.

Original location: Kuban.

Present location: Leningrad, Hermitage Museum 17553.

Reproductions: *Beazley, J.D. The Development of Attic Black Figure. pl. 46.1.

Figure 4.

Description: A r.f. amphora, showing either a boxer or a pankrationist acknowledging defeat.

Date: Archaic, 6th century B.C.

Present location: Wurzburg, University Wagner Museum.

Reproductions: *Olympia in der Antike. pl. 61.

Figure 1.

Description: An Attic b.f. pelike by the Acheloos painter,
depicting two boxers exercising to music.

Date: Archaic, middle 6th century B.C.

Present location: New York, Metropolitan Museum 49.11.1.

Reproductions: *J.H.S. LXXI, 1951, pl. XX.

Richter, G.M. Handbook of the Greek Collection.
fig. 38g.

Figure 2.

Description: A b.f. panathenaic amphora, showing the use of
the heel of the palm in boxing.

Date: Late Archaic, late 6th century B.C.

Present location: Leningrad, Hermitage, Stephani 76.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 183.

Figure 3.

Description: A b.f. panathenaic amphora showing two boxers
sparring, using open hands.

Date: Late Archaic, 500 B.C.

Present location: Northampton, Castle Ashby.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 185.

Figure 1.

Description: A r.f. volute krater by Polion, depicting two boxers sparring.

Date: Classical, 420 - 390 B.C.

Present location: New York, Metropolitan Museum 27.122.8.

Reproductions: *Richter, G.M. Attic Red-Figured Vases.
rev. ed. fig. 112.

Figure 2.

Description: A b.f. panathenaic prize amphora of the Kittos Group, depicting two boxers sparring.

Date: Classical 400 - 360 B.C.

Original location: Teucheira.

Present location: London, British Museum B 612.

Reproductions: *C.V.A. Gt. Britain. Fasc.1. B.M. III Hf. pl.1.3b.

Figure 3.

Description: An Attic r.f. cup attributed to the Antiphon painter, showing two boxers sparring in the palaestra.

Date: Late Archaic, 500 - 475 B.C.

Original location: Vulci.

Present location: Oxford, Ashmolean Museum 1914.729.

Florence, Museo Archeologico Etrusco 9 B 38.

Reproductions: *Freeman, K.J. Schools of Hellas. pl. VIb.

Gardiner, E.N. Athletics of the Ancient World.
fig. 52b.

Figure 4.

Description: An Attic r.f. kylix by Douris, depicting boxing scenes from the palaestra.

Date: Late Archaic, 500 - 475 B.C.

Original location: Vulci.

Present location: London, British Museum E 39.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 173.

J.H.S. XXVI, 1906, pl. XII.

Hoppin, J.C. A Handbook of Attic Red-Figured
Vases. I, p. 237.

Figure 1.

Description: A r.f. cup by the Brygos painter and his circle, depicting boxing and pankration scenes from the palaestra.

Date: Late Archaic, 500 - 480 B.C.

Original location: Vulci.

Present location: Munich, Museum Antiker Kleinkunst 2649(J 279).

Reproductions: *Schröder, B. Der Sport im Altertum. taf. 89a,b.

Figure 2.

Description: An Attic b.f. stamnos of the Perizoma group, the boxers wearing loin cloths.

Date: Late Archaic, late 6th century B.C.

Present location: Paris, Bibliotheque Nationale 252.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 182.

Figure 3.

Description: A b.f. panathenaic amphora depicting two boxers.

Date: Late Archaic, late 6th century B.C.

Present location: Paris, Louvre F 278.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 187.

J.H.S. XXVI, 1906, p. 222, fig. 2.

Figure 4.

Description: A b.f. panathenaic amphora depicting two boxers.

Date: Classical, 5th century B.C.

Present location: London, British Museum B 140.

Reproductions: *Harris, H.A. Greek Athletes and Athletics.
pl. 19c.

J.H.S. XXVI, 1906, p. 219, fig.

C.V.A. Gt. Britain. Fasc.1. B.M. III He pl.4.2b.

Figure 1.

Description: A portrait head sculptured by Silanion, possibly of Satyros, a victorious boxer.

Date: Classical, 330 B.C.

Original location: Olympia.

Present location: Athens, National Museum 6439.

Reproductions: *Lullies, R. Greek Sculpture. pl. 225.

Zschietzschmann, W. Hellas and Rome. p. 175.

Figures 2 and 3.

Description: A b.f. panathenaic amphora of the Nikomachos series, showing boxers wearing heavy thongs to protect the hands.

Date: Classical, 336 B.C. Archonship of Pythodelos.

Original location: Cervetri.

Present location: London, British Museum B 607.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 146 (2).

*Gardiner, E.N. Athletics of the Ancient World. fig. 175, 175a (3).

Beazley, J.D. The Development of Attic Black Figure. pl. 47.2. (2).

Figure 4.

Description: An Attic b.f. skyphos on which the upper arm of the athlete has been restored. The event portrayed is probably that of the pankration.

Date: Late Archaic, 500 B.C.

Present location: New York, Metropolitan Museum 06.1021.49.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 200.

Rudolph, W. Olympischer Kampfsport in der
Antike. taf. VIII.12.

Harris, H.A. Greek Athletes and Athletics.
pl. 21.

PLATES LXXII - LXXVIII

Wrestling.

Wrestling was one of the more popular sports of the Greeks and many of the vase paintings are interpretations of wrestling matches between their favourite mythological heroes.

In competition, the contestants were separated into men and boys (not matched by weight) and drew for opponents by lot. The rules were those of upright wrestling and the best of three clean throws appears to have been the criteria necessary for victory.¹ If both wrestlers fell together, no fall was counted. With these rules in mind, representation of wrestlers on the ground must refer to the competition known as the pankration.

As in Egypt, the knowledge of techniques, moves and counter moves was well advanced. The Greek youth was taught by the paidiotribes and the directions given to the youths are sometimes inscribed on the vases.

The initial stance appears to have been with one foot forward (Plates LXXII and LXXIII), somewhat different to the open stance which is favoured today. There were many different holds, and as throwing was the criteria of judgment, the ability to make the requisite counter moves was no doubt ex-

¹H.A. Harris, Greek Athletes and Athletics. (London: Hutchinson, 1964), p. 102.

tremely important. The various holds using the arms, shoulders, neck, waist and hips are represented on the vases.

The 'classic' throws which are familiar in wrestling today, the 'flying mare' and the 'hip toss' are vividly portrayed in the paintings shown in Plate LXXVIII, Figures 4 and 5, and Plate LXXV, Figure 3.

The following description of the wrestling match held at the Funeral Games of Patroclus forms part of the adventures of Odysseus in the Iliad.

Neither could Odysseus trip Aias and bear him to the ground, nor Aias him, for Odysseus' strength withheld him. But when they began to irk the well-greaved Achaians, then said to Odysseus great Aias, Telamon's son: "Heaven-sprung son of Laertes, Odysseus of many wiles, or lift thou me, or I will thee, and the issue shall be with Zeus."

Having thus said he lifted him, but Odysseus was not unmindful of his craft. He smote deftly from behind the hollow of Aias' knee, and loosed his limbs, and threw him down backward, and Odysseus fell upon his chest, and the folk gazed and marvelled. Then in his turn much-enduring noble Odysseus tried to lift, and moved him a little from the ground, but lifted him not, so he crooked his knee within the other's and both fell to the ground nigh to each other, and were soiled with dust. And now starting up again a third time would they have wrestled, had not Achilles himself arisen, and held them back: "No longer press each the other, nor wear you out with pain. Victory is with both; take equal prizes and depart that other Achaians may contend." ²

² Homer *Iliad* xxiii. cited R.S. Robinson, Sources for the History of Greek Athletics. (publ. by the Author, 338 Probasco St., Cincinnati 20, Ohio, ed. 1955), p. 16,7.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 1.



Figure 2.



Figure 3.



Figure 4.

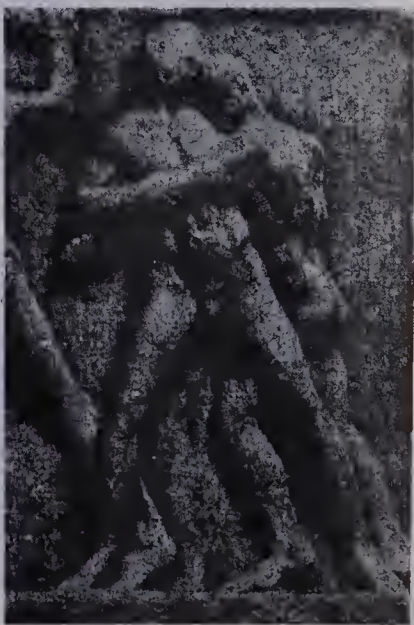


Figure 5.

Figure 1.



Figure 2a.



Figure 2b.



Figure 3.



Figure 4.



Figure 5.



Figure 1.



Figure 2.



Figure 3.

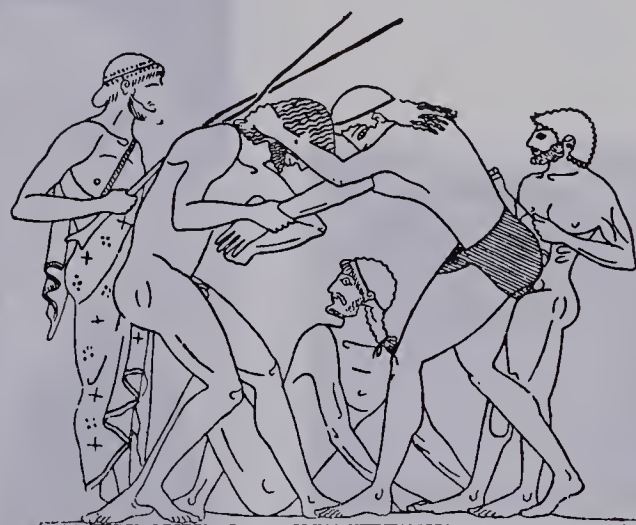


Figure 4.



Figure 5.



Figure 5.



Figure 1.



Figure 2.



Figure 3.



Figure 5.



Figure 4.



Figure 6.



Figure 7.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.

Figures 1 and 2.

Description: A pair of bronze statues usually referred to as wrestlers. The position of the statues has also been interpreted as representative of runners at the start of a race.

Date: Classical, 325 - 300 B.C.

Original location: Herculaneum.

Present location: Naples, National Museum 5626, 5627.

Reproductions: *Johnson, F.P. Lysippos. pl. 60

Gardiner, E.N. Athletics of the Ancient World. fig. 153.

Rudolph, W. Olympischer Kampfsport in der Antike. taf. VII.11.

Figure 3.

Description: An Attic r.f. kylix attributed to the Antiphon painter, showing wrestlers in an initial wrist grasp.

Date: Late Archaic, 480 B.C.

Original location: Vulci.

Present location: Oxford, Ashmolean Museum 1914.729

Florence, Museo Archeologico Etrusco 9 B 38.

Reproductions: *Harris, H.A. Greek Athletes and Athletics. pl.13a.

Freeman, K.J. Schools of Hellas. pl. VIa.

Gardiner, E.N. Athletics of the Ancient World. fig. 52a.

Figure 4.

Description: The interior of a b.f. bowl by Nikosthenes. One portion of the second row depicts two wrestlers.

Date: Late Archaic, 530 B.C.

Original location: Vulci.

Present location: Berlin, Staatliche Museum 1805.

Reproductions: *Zschietzschmann, W. Hellas and Rome. p. 166.

Figure 1.

Description: An Attic b.f. prize amphora, showing two wrestlers in a preparatory stance.

Date: Archaic, 550 - 500 B.C.

Present location: Munich, Museum Antiker Kleinkunst 1461(J 495).

Reproductions: *Rudolph, W. Olympischer Kampfsport in der Antike. taf. IV.7.

Gardiner, E.N. Athletics of the Ancient World. fig. 164.

J.H.S. XXV, 1905, pl. XII.

Figure 2.

Description: A r.f. kotyle which is much restored, showing arm and shoulder holds in wrestling.

Date: Classical, 440 B.C.

Present location: Oxford, Ashmolean Museum 288.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 150.

J.H.S. XXV, 1905, p. 274, fig. 11.

Figure 3.

Description: An Attic r.f. kylix by the Codrus painter, depicting Theseus and Cercyon wrestling.

Date: Classical, c. 430 B.C.

Original location: Vulci.

Present location: London, British Museum E 84.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 151.

A.J.A. XXXV, 1935, pl. 22a.

J.H.S. XXV, 1905, p. 264, fig. 2.

Figure 4.

Description: A section of a statue base showing two athletes taking the preparatory hold for a 'flying mare'.

Date: Archaic, 6th century B.C.

Original location: Athens.

Present location: Athens, National Museum 3476.

Reproductions: *Olympia in der Antike. pl. 58b.

Alexander, C. Greek Athletics. p. 21.

Lullies, R. Greek Sculpture. pl. 58(upper).

Figure 5.

Description: A metope, representing Theseus and Cercyon wrestling.

Date: Late Archaic, 500 B.C.

Original location: Delphi, Treasury of the Athenians.

Present location: Delphi Museum.

Reproductions: *Schröder, B. Der Sport im Altertum. taf. 65.1.

Gardiner, E.N. Athletics of the Ancient World. fig. 169.

Figure 1.

Description: An Attic r.f. kylix by Douris, depicting Theseus and Cercyon wrestling.

Date: Late Archaic, 480 B.C.

Original location: Vulci.

Present location: London, British Museum E 48.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 166.

Hoppin, J.C. A Handbook of Attic Red-Figured Vases. I, p. 238.

Figure 2.

Description: An Attic b.f. neck amphora by Nikosthenes, depicting boxing and wrestling.

Date: Archaic, 550 - 525 B.C.

Original location: Agrigento.

Present location: London, British Museum B 295.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 155a, b.

C.V.A. Gt. Britain, Fasc.5, B.M. III He, pl.72.1.

J.H.S. XXV, 1905, p. 270 fig. 7, p. 275, fig.12.

Figure 3.

Description: A r.f. stemless cup by the Codrus painter, depicting either wrestling or boxing.

Date: Early Classical, 430 B.C.

Present location: Capetown, South African Museum H 4811 (44).

Reproductions: * Boardman, J. Greek Vases in Capetown. pl. 13.

Figure 4.

Description: An Attic r.f. oinochoe by the Penelope painter,
showing two wrestlers preparing to engage.

Date: Classical, 430 B.C.

Present location: Cracow, Czartoryski Museum 1260.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 152.

Alexander, C. Greek Athletics. p. 23.

Beazley, J.D. Greek Vases in Poland. pl. 29.1.

Figure 5.

Description: An Attic r.f. chous, showing children wrestling
in the palaestra.

Date: Classical, 420 B.C.

Present location: Boston, Museum of Fine Arts 95.53.

Reproductions: *Hoorn, G. Van. Choes and Anthesteria. fig. 132.

Figure 1.

Description: An Attic b.f. stamnos of the Perizoma group, showing two athletes wrestling. The vases in this particular group all depict the athletes wearing loin cloths.

Date: Late Archaic, 525 - 500 B.C.

Original location: Vulci.

Present location: Rome, Vatican 414.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 163.

J.H.S. XXV, 1905, p. 288, fig. 24.

Figure 2.

Description: A b.f. neck amphora of the Leagros group, depicting Heracles and Antaeus wrestling.

Date: Late Archaic, 525 - 500 B.C.

Original location: Vulci.

Present location: London, British Museum B 222.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 149.

J.H.S. XXV, 1905, p. 283, fig. 19.

Figure 3.

Description: A b.f. panathenaic amphora by the painter of Boulogne, showing two wrestlers. The hold may be the preparatory move for a 'hip toss'.

Date: Late Archaic, 525 - 500 B.C.

Original location: Vulci.

Present location: Boulogne, Museo Communal 441.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 162.

Figure 4.

Description: An Attic b.f. neck amphora, depicting Peleus
and Atlanta wrestling.

Date: Late Archaic, 525 - 500 B.C.

Present location: Munich, Museum Antiker Kleinkunst 1541.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 158.

J.H.S. XXV, 1905, p. 175, fig. 13.

Figures 5a and 5b.

Description: An Attic b.f. amphora by the painter of Cambridge
47. The painting on the shoulder depicts
wrestlers' training.

Date: Late Archaic, late 6th century B.C.

Original location: Vulci.

Present location: Munich, Museum Antiker Kleinkunst 1468(J 1336).

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 165a and b.

J.H.S. XXV, 1905, pl. XIIa and b.

Figure 1.

Description: An Attic r.f. amphora by Andokides, showing counter moves to the initial wrestling holds.

Date: Late Archaic, 530 - 475 B.C.

Original location: Vulci.

Present location: Berlin, Staatliche Museum 2159.

Reproductions: *Rudolph, W. Olympischer Kampfsport in der Antike. taf. IV.6.

Gardiner, E.N. Athletics of the Ancient World. fig. 154.

Harris, H.A. Greek Athletes and Athletics. pl.13b.

Figure 2.

Description: An Attic r.f. kylix by the Codrus painter, showing the preparatory move in a cross-buttock hold.

Date: Early Classical, 425 B.C.

Original location: Todi.

Present location: Rome, Villa Giulia 27259.

Reproductions: *Rudolph, W. Olympischer Kampfsport in der Antike. taf. V.8.

Gardiner, E.N. Athletics of the Ancient World. fig. 160.

Figure 3.

Description: A coin showing engraving of wrestlers.

Date: Classical, 431 - 371 B.C.

Original location: Aspendos.

Present location: London, British Museum - Coins.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 35g.

J.H.S. XXV, 1905, p. 271, fig. 9c.

Figure 4.

Description: A bronze coin of Antoninus Pius, showing wrestling figures representing Heracles and Antaeus.

Date: Classical, 4th century B.C.

Original location: Alexandria.

Present location: London, British Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 35m.

J.H.S. XXV, 1905, p. 271, fig. 9g.

Figure 5.

Description: A r.f. psykter by Phintias, showing wrestlers.

Date: Late Archaic, c. 510 B.C.

Original location: Orvieto.

Present location: Boston, Museum of Fine Arts 01.8019.

Reproductions: *Poole, L & G. History of Ancient Olympic Games.
p. 57.

Gardiner, E.N. Athletics of the Ancient World.
fig. 51.

Alexander, C. Greek Athletics. p. 21.

Figure 6.

Description: An Attic r.f. psykter by Euthymides, showing Theseus and Clytos wrestling.

Date: Late Archaic, 510 - 500 B.C.

Original location: Vulci.

Present location: Turin University Museum.

Reproductions: *Rudolph, W. Olympischer Kampfsport in der Antike. taf. V.9.

Gardiner, E.N. Athletics of the Ancient World. fig. 159.

Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 142.

Figure 7.

Description: An Attic r.f. kylix by Euphronios, depicting the wrestling contest between Theseus and Cercyon.

Date: Late Archaic, 510 - 500 B.C.

Original location: Caere.

Present location: Paris, Louvre G 104.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 161.

Hoppin, J.C. A Handbook of Attic Red-Figured Vases. I, p. 399.

Swindler, M.P. Ancient Painting. fig. 300.

Figure 1.

Description: A fragmentary r.f. kylix by Euthymides, depicting Theseus and Kerkyaneus wrestling.

Date: Late Archaic, 510 - 470 B.C.

Original location: Vulci.

Present location: Paris, Bibliotheque Nationale 536 (K6).

Reproductions: *Hoppin, J.C. Euthymides and His Fellows. pl.XLIV.
(upper)
J.H.S. XXVI, 1910, p.44, fig. 8.

Figure 2.

Description: A fragmentary r.f. pelike by Euthymides, depicting Theseus and Skiron wrestling.

Date: Late Archaic, 510 - 470 B.C.

Present location: Florence, Museo Archaeologico Etrusco 3985.

Reproductions: *Hoppin, J.C. Euthymides and His Fellows. pl.XXIII.

Figure 3.

Description: A bronze group of wrestlers.

Date: Hellenistic, 3rd century B.C.

Original location: Alexandria.

Present location: Baltimore, Walters Art Gallery 54.1050.

Reproductions: *Bieber, M. The Sculpture of the Hellenistic Age. 1st. ed. fig. 643.

Figure 4.

Description: A bronze group of wrestlers.

Date: Hellenic, 3rd Century B.C.

Original location: Alexandria.

Present location: Baltimore, Walters Art Gallery 54.742.

Reproductions: *Schröder, B. Der Sport im Altertum. taf. 66.2.

Gardiner, E.N. Athletics of the Ancient World.
fig. 171.

Bieber, M. The Sculpture of the Hellenistic
Age. 1st. ed. fig. 644.

Figure 1.

Description: A Metope, showing one athlete about to throw his opponent. The figures represent Theseus and Cercyon.

Date: Classical, 440 B.C.

Original location: Athens, The Theseum.

Present location: As above.

Reproductions: *Poole, L. & G. History of Ancient Olympic Games. p. 63 lower.

Gardiner, E.N. Athletics of the Ancient World. fig. 170.

Schröder, B. Der Sport im Altertum. taf. 68.2.

Figure 2.

Description: An Attic r.f. kylix by the Painter of Louvre G 36, showing Theseus lifting Cercyon off his feet.

Date: Archaic, late 6th century B.C.

Original location: Vulci.

Present location: London, British Museum E 36.

Reproductions: *Poole, L. & G. History of Ancient Olympic Games. p. 63 upper.

Gardiner, E.N. Athletics of the Ancient World. fig. 167.

J.H.S. XXV, 1905, p. 285, fig. 22.

Figure 3.

Description: A b.f. cup by the Heidelberg painter, showing an athlete being thrown in wrestling.

Date: Archaic, 575 - 550 B.C.

Present location: Florence, Museo Archaeologico Etrusco 3893.

Reproductions: *Beazley, J.D. The Development of Attic Black Figure. pl. 20.1.

Gardiner, E.N. Athletics of the Ancient World. fig. 168.

Schröder, B. Der Sport im Altertum. taf. 34.

Figure 4.

Description: An Attic r.f. kylix by the Codrus painter, showing one athlete being thrown while wrestling.

Date: Classical, 430 B.C.

Original location: Vulci.

Present location: London, British Museum E 94.

Reproductions: *Rudolph, W. Olympischer Kampfsport in der Antike. taf. IX,15.

Gardiner, E.N. Athletics of the Ancient World. fig. 156.

J.H.S. XXV, 1905, p. 268, fig. 4.

Figure 5.

Description: The interior of a r.f. kylix by the Panaitos painter, showing a throw in wrestling.

Date: Late Archaic, 500 B.C.

Original location: Vulci.

Present location: Paris, Bibliotheque Nationale 523.

Reproductions: *Rudolph, W. Olympischer Kampfsport in der Antike. taf. XII,18.

Gardiner, E.N. Athletics of the Ancient World. fig. 157.

Alexander, C. Greek Athletics. p. 21.

PLATES LXXIX - LXXXI

The Pankration.

The pankration was an event comparable to a "free-for-all" fight under the jurisdiction of a referee. The latter is usually depicted in the vase paintings holding his two-pronged wand of office. The known restrictions placed on the participants at Olympia debarred biting and gouging. However, these restrictions were not made at all the festivals. As in boxing matches, victory was decided only when the opponent gave the signal of defeat.

Philostratus gives a vivid description of one of the more remarkable occurrences in this event, Arrhichion's pankration victory.

Wherefore the opponent seizing Arrhichion around the waist thought to kill him and he had already thrust his arm around his throat to cut off his breath. Fitting his legs close around his groin and gripping the ends of his feet in the bend of his knees, he did get ahead of Arrhichion in the matter of choking, with the sleep of death stealing over his senses, but he did not get ahead of Arrhichion's reasoning powers for at the moment he happened to relax the pressure of his legs, Arrhichion kicked away the ball of his opponent's foot beneath which his own right side was imperilled, leaving the leg bent at the knee, dangling there. Then Arrhichion seized his opponent at the groin so that he could no longer resist and sank down on him toward the left. Gripping the end of the useless foot in the crook of his knee, he did not leave the ankle joint in place such was the force of his sharp wrench outwards. Arrhichion himself was becoming

weak as consciousness was leaving him but his body could all the more forcibly fall against an object.

The man who did the strangling is painted in the picture to look like a corpse and is the one indicating defeat by his upraised hand; whereas Arrhichion is painted as victors always are, for his color is fresh, perspiration still dripping, and he is smiling just as living men do when they become aware of victory.¹

Many of the scenes on the vases depict matches between mythological heroes.

¹Philostratus Imagines ii.6. cited R.S. Robinson, Sources for the History of Greek Athletics (publ. by the Author, 338 Probasco St., Cincinnati 20, Ohio, ed. 1955), p.80.

Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 1.

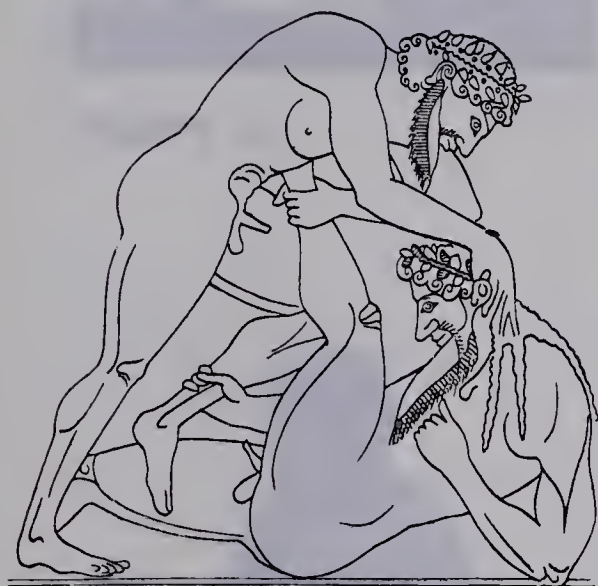


Figure 2.



Figure 3.

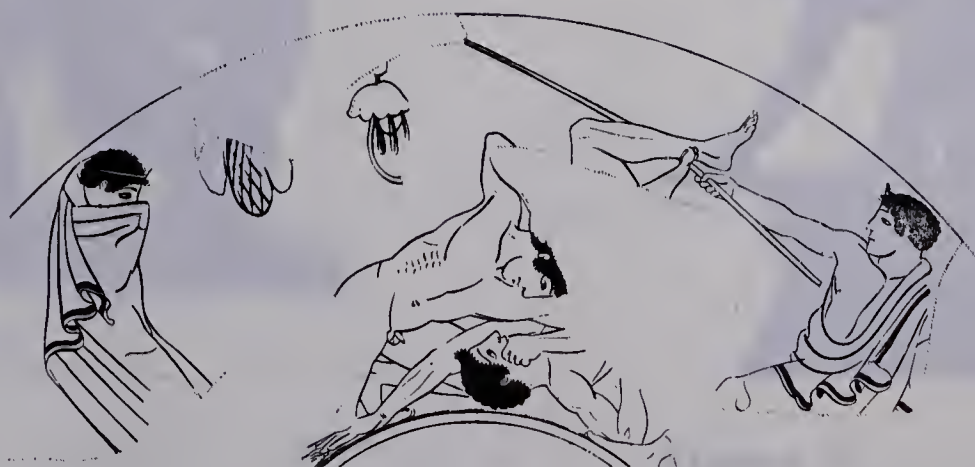


Figure 4.



Figure 1.



Figure 2.



Figure 3.



Figure 4.

Figure 1.

Description: An Attic b.f. panathenaic amphora, showing athletes in the pankration.

Date: Archaic, late 6th century B.C.

Present location: Vienna, Kunsthistorisches Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 193.

Figure 2.

Description: A b.f. panathenaic amphora, attributed to the Cleophrades painter, showing one athlete grasping his opponent's leg in the pankration.

Date: Late Archaic, 510 -480 B.C.

Original location: Vulci.

Present location: New York, Metropolitan Museum 16.71.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 196.

Harris, H.A. Greek Athletes and Athletics. pl.18.

Poole, L. & G. History of Ancient Olympic Games. p. 64.

Figure 3.

Description: A b.f. prize amphora of the Polyzelos Group, attributed to Kittos, showing athletes in the pankration.

Date: Classical, 366 B.C.

Original location: Teucheira.

Present location: London, British Museum B 604.

Reproductions: *Beazley, J.D. The Development of Attic Black Figure. pl. 47.1.

Gardiner, E.N. Athletics of the Ancient World.
fig. 192.

J.H.S. XXVI, 1906, pl. III.

Figure 4.

Description: A b.f. panathenaic amphora of the Nikomachos
Series, showing one athlete biting his opponent's
arm in the pankration.

Date: Classical, 332 B.C.

Original location: Capua.

Present location: London, British Museum B 610.

Reproductions: *Harris, H.A. Greek Athletes and Athletics. pl.17.

Gardiner, E.N. Athletics of the Ancient World.
fig. 191.

J.H.S. XXVI, 1906, pl. IV.

Figure 1.

Description: An Attic r.f. kylix, attributed to the Foundry painter, showing two athletes engaged in the pankration. One contestant appears to be gouging his opponent's eyes.

Date: Late Archaic, 480 B.C.

Original location: Vulci.

Present location: London, British Museum E 78.

Reproductions: *Rudolph, W. Olympischer Kampfsport in der Antike. taf. I,1.

Gardiner, E.N. Athletics of the Ancient World. fig. 188.

Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 150.

Figure 2.

Description: A b.f. hydria by the Leagros Group, depicting Heracles and Antaeus fighting.

Date: Archaic, 530 - 500 B.C.

Original location: Vulci.

Present location: Munich, Museum Antiker Kleinkunst 1708(J 114).

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 194.

Schröder, B. Der Sport im Altertum. taf. 94.1.

J.H.S. XXVI, 1906, p. 21, fig. 9.

Figure 3.

Description: A fragment of an Attic r.f. kylix by the Leagros

Group. The imprint of a bloody hand is evident on the vase painting.

Date: Late Archaic, 530 - 500 B.C.

Present location: Berlin, Staatliche Museum 2276.

Reproductions: *Rudolph, W. Olympischer Kampfsport in der Antike. Taf. VIII,13.

Gardiner, E.N. Athletics of the Ancient World. fig. 190.

Schroder, B. Der Sport im Altertum. taf. 90.

Figure 4.

Description: An Attic r.f. kylix by the Antiphon painter, showing athletes in the pankration.

Date: Late Archaic, 480 B.C.

Original location: Cervetri.

Present location: Baltimore, John Hopkins University.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 189.

J.H.S. XXVI, 1906, p. 9, fig. 3.

Figure 1.

Description: A bronze sculpture group, showing the pankration.

Date: Hellenistic, 3rd century B.C.

Present location: Munich.

Reproductions: *Rudolph, W. Olympischer Kampfsport in der Antike. taf. X,16.

Figure 2.

Description: A marble group copied and restored in bronze, depicting either wrestling or pankration contestants. The ground surface represents sand.

Date: Hellenistic, 300 B.C.

Present location: Florence, Uffizi Gallery.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 199.

Bieber, M. Sculpture of the Hellenistic Age. 1st. ed. fig. 267.

Figure 3.

Description: A bronze wrestling group showing an arm lock used in the pankration.

Date: Hellenistic, 3rd century B.C.

Present location: London, British Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 197.

Figure 4.

Description: A bronze group of wrestlers showing an arm lock used in the pankration.

Date: Hellenistic, 3rd century B.C.

Original location: Alexandria.

Present location: London, British Museum.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World.
fig. 198.

Schröder, B. Der Sport im Altertum. taf. 94.3.

PLATE LXXXII

Swimming.

Although it is known that swimming was a common pastime and that the ability of the Greek soldier gave him an advantage in time of battle, surprisingly little information is available regarding the style of swimming preferred.

The few instances where swimming has been depicted on vases suggest that side stroke was probably used. In most instances, the position of the head is unrealistic and increases the difficulty of interpretation of the precise stroke. The lack of pictorial evidence may have been as the result of the considerable difficulty which the artist faced in portraying this particular activity.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.

Figure 1.

Description: A bronze statue of Tyche, swimming the Orontes.

Date: Classical, Early 3rd century B.C.

Original location: Antioch.

Present location: Rome, Vatican.

Reproductions: *Boardman, G. Greek Art. fig. 187.

Schröder, B. Der Sport im Altertum. taf. 39.1.

Figure 2.

Description: A bronze statuette of a diver.

Date: Classical, Early 5th century B.C.

Present location: Munich, Museum Antiker Kleinkunst.

Reproductions: *Schröder, B. Der Sport im Altertum. taf. 39.1.

Gardiner, E.N. Athletics of the Ancient World.
fig. 64.

Figure 3.

Description: A b.f. krater "Blacas Krater" by the Polygnotos painter, depicting the story of Helios and the stars and their journey under the sea.

Date: Early Classical, 450 B.C.

Present location: London, British Museum E 466.

Reproductions: *Schröder, B. Der Sport im Altertum. abb. 17.

Walters, H.B. History of Ancient Pottery.
II, pl. LIII.

Figure 4.

Description: A scene from the b.f. krater, the "François Vase", showing a swimmer in the lower right section.

Date: Archaic, 570 B.C.

Original location: Athens.

Present location: Florence, Museo Archaeologico Etrusco 4209.

Reproductions: *Gardiner, E.N. Athletics of the Ancient World. fig. 61.

Boardman, G. Greek Art. fig. 76.

Huyghe, R. Larousse Encyclopedia of Prehistoric and Ancient Art. fig. 503.

Figure 5.

Description: An amphora in r.f. on a white background by the Andokides painter, showing women bathing. One appears to be swimming.

Date: Archaic, 540 - 520 B.C.

Original location: Etruria.

Present location: Paris, Louvre F 203.

Reproductions: *Diem, C. Weltgeschichte des Sports und der Leibeserziehung. pl. 152.

Zschietzschmann, W. Hellas and Rome. p. 170.

Huyghe, R. Larousse Encyclopedia of Prehistoric and Ancient Art. fig. 549.

PLATES LXXXIII - LXXXVII

Elements of Play.

The games of Greek children differed very little from the familiar range of activities which are enjoyed by children today. They apparently played various forms of blind-man's buff and pick-a-back, and made use of such playthings as swings, see-saws, hoops, skipping ropes, spinning tops, kites, wheel-barrows and hobby horses.¹

They kept pets: rabbits, dogs and birds and the young boys went fishing.² Their toys consisted of model animals and dolls which were frequently made with movable arms and legs. While string games are not apparent, there is evidence of the spinning of a disc on a string to produce a humming noise.

Both adults and children appear to have enjoyed a variety of amusements such as Mora, Knucklebones, and games similar to Draughts.

The following material is therefore only a glimpse at the many activities which are known to have been enjoyed.

Ephedrismos: In Plate LXXXIII, Figure 1 the game of Ephedrismos is depicted. This was a form of blind-man's buff in which one player, "blindfolded by the other, carries him

¹A. Klein, Child Life in Greek Art. (New York: Columbia Univ. Press, 1932), p. 20ff.

²Ibid., p. 22.

on his back and gropes with his feet for a stool."³ A similar game called Ostrakinda (Plate LXXXIII, Figure 2) required the losers in a game of dice to carry their partners pick-a-back.⁴ This form of penalty or forfeit appears to have been the outcome of many different competitions.

The Swing: Swinging was a rite of spring religious ceremonies when it was believed that the souls of the dead rose from the depths of the earth. The words which accompany the movement are inscribed on the vase depicted in Plate LXXXIII, Figure 3, "eia o eia".⁵ Some of the swings consisted of a rope only, while others have a seat or stool attached.

The See-Saw: The appearance of the see-saw shown in Plate LXXIV, Figure 2, is interesting and is the earliest portrayal of this amusement.

Hoops: Although there are many illustrations of youths trundling hoops, young children and girls do not appear. It is thought that the hoops were made of wood,⁶ and guided with the use of a stick. Many of the representations refer to the story of Ganymede.

Finger Games: The stick game shown in Plate LXXXIV,

³G. Van Hoorn, Choes and Anthesteria. (Leiden: E.J. Brill, 1951), p. 45.

⁴M. Bieber, The Sculpture of the Hellenistic Age. (New York: Columbia Univ. Press, 1955) footnote 24. p. 139.

⁵E. Pfuhl, Masterpieces of Greek Drawing and Painting. trans. J.D. Beazley. (London: Chatto and Windus, 1926), p. 76.

⁶Klein, op. cit., p. 21.

Figure 3, is a variation of Mora in which the players probably kept their score by counting off the notches made on the stick.⁷

The whirling disc, shown in Plate LXXXIV, Figure 4 has been referred to as the "magic wheel"⁸ and has remained as a popular diversion for young children and mothers to the present time.

Board Games and Knucklebones: There is very little information available pertaining to the Greek board games. However, it is known that they used a dice numbered from one to six and that one game known as the Sacred Way, had an approach of several squares. Other games resembled Senat and Tau which were played in Egypt. Children played games similar the Snakes and Ladders of today.

A favourite game of the women and children was knucklebones, its many variations resemble closely those played by children today. The knuckles were not always real and some were made of glass, others of metal and stone.⁹

⁷E. Falkener, Games Ancient and Oriental and How to Play Them. (London: Dover Publ. ed. 1961), p. 108.

⁸Klein, op. cit., p. 21.

⁹Ibid., p. 18.



Figure 1.



Figure 2.



Figure 3.



Figure 1.



Figure 2.

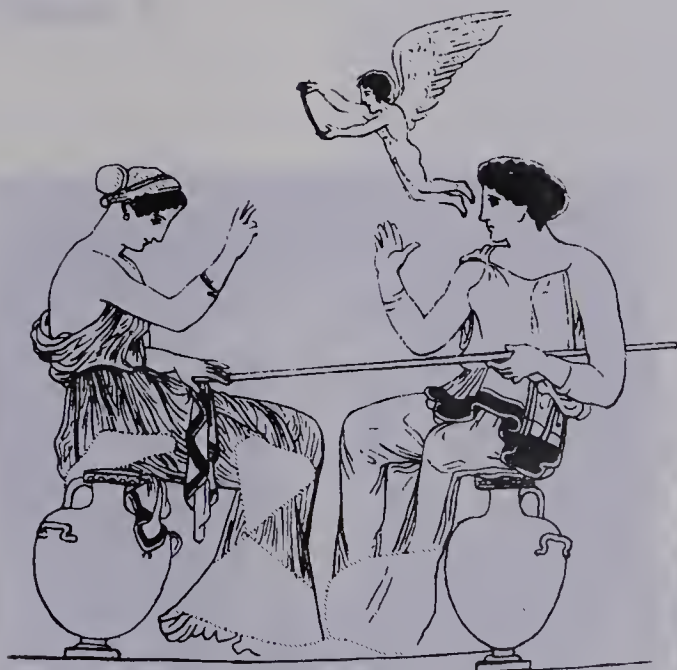


Figure 3.



Figure 4.



Figure 5.



Figure 1.



Figure 2.



Figure 3.



Figure 4.

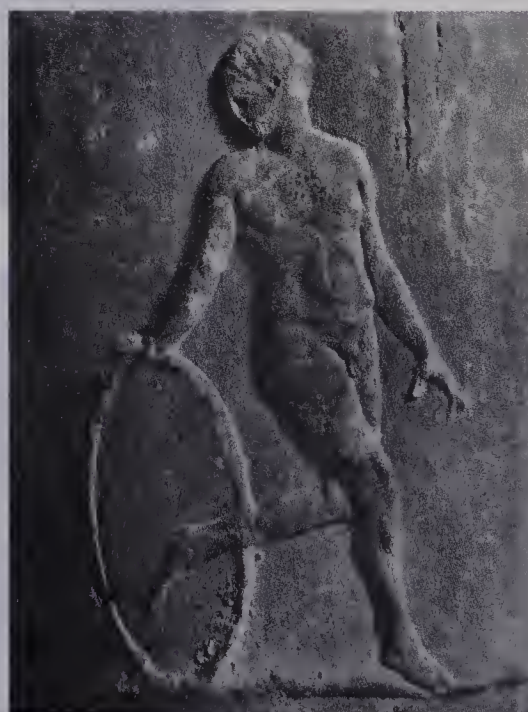


Figure 5.



Figure 1.



Figure 2



Figure 3.



Figure 4.



Figure 5.



Figure 1.



Figure 2.



Figure 3.

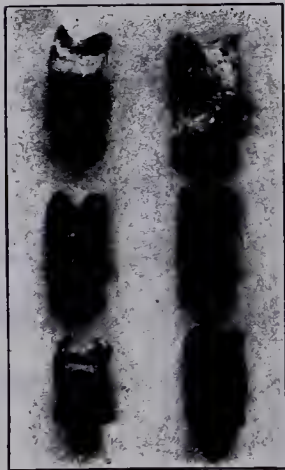


Figure 4.

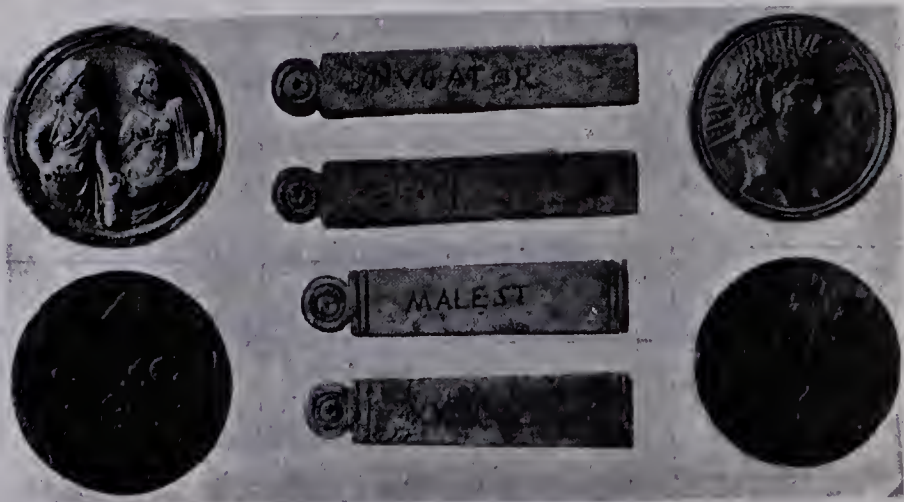


Figure 5.

Figure 1.

Description: A r.f. oinochoe by the painter Shuvalov, depicting youths playing Ephedrismos.

Date: Classical, 430 - 425 B.C.

Original location: Nola.

Present location: Berlin, Staatliche Museum 2417.

Reproductions: *Arias, P. Le Vase Grec. pl. 204.

Schröder, B. Der Sport im Altertum. taf. 40.1.

Zschietzschmann, W. Hellas and Rome. p. 180.

Figure 2.

Description: A terracotta model of girls playing Ostrakinda.

Date: Hellenistic, 3rd century B.C.

Present location: New York, Metropolitan Museum 07.286.4.

Reproductions: *Bieber, M. The Sculpture of the Hellenistic Age. 1st. ed. fig. 552.

Mc Clees, H. The Daily Life of the Greeks and Romans. fig. 55.

Figure 3.

Description: A r.f. bell krater, by the Penelope painter, depicting a satyr swinging a girl.

Date: Classical, 470 - 440 B.C.

Original location: Chiusi.

Present location: Berlin, Staatliche Museum 2589.

Reproductions: *Pfuhl, E. Masterpieces of Greek Drawing and Painting. pl. 101, fig. 3.

Swindler, M.P. Ancient Painting. fig. 341.

Zschietzschmann, W. Hellas and Rome. p. 181.

Figure 1.

Description: A vase painting showing a girl on a swing. In this instance no seat is apparent.

Date: Ancient Greek.

Present location: New York, Metropolitan Museum 13.232.3.

Reproductions: *Klein, A. Child Life in Greek Art. pl.XXIIIa.

Figure 2.

Description: An Attic r.f. column krater attributed to the Leningrad painter, showing girls standing on a see-saw.

Date: Early Classical, 475 - 450 B.C.

Present location: Boston, Museum of Fine Art 10.191.

Reproductions: *Klein, A. Child Life in Greek Art. pl.XXIIIb.

Figure 3.

Description: A r.f. hydria, showing two girls playing the game of Mora, the winner is presumably the first to count off the notches on their half of the stick.

Date: Classical, 5th century B.C.

Original location: Paris, Dzialynski Collection.

Reproductions: *Klein, A. Child Life in Greek Art. pl. XXIIb.

Falkener, E. Games Ancient and Oriental and How to Play Them. facing p. 108.

Figure 4.

Description: A vase painting showing Eros and Anteros playing the game of Mora.

Date: Ancient Greek.

Reproductions: *Falkener, E. Games Ancient and Oriental and How to Play Them. facing p. 109.

Figure 5.

Description: A vase painting, showing a child with a button or disc on a string. When the disc is made to spin rapidly it produces a humming noise.

Date: Ancient Greek.

Present location: London, British Museum F 223.

Reproductions: Klein, A. Child Life in Greek Art. pl. XXIIc.

Figure 1.

Description: A r.f. bell-shaped krater by the Berlin painter,
showing Ganymede with his hoop and cock.

Date: Late Archaic, c.480 B.C.

Present location: Paris, Louvre G 175.

Reproductions: *P.E. Arias, Le Vase Grec. pl. 157.

Figure 2.

Description: A vase painting showing Ganymede with his hoop
and stick.

Date: Ancient Greek.

Reproductions: *Mc Clees, H. The Daily Life of the Greeks and
Romans. fig. 52.

Figure 3.

Description: A r.f. oinochoai by the Pan Painter, showing
Ganymede with his hoop.

Date: Early Classical, 470 - 450 B.C.

Present location: New York, Metropolitan Museum 23.160.55.

Reproductions: *Richter, G.M. Attic Red-Figured Vases. pl.177.
fig. 65.

_____. Red-Figured Athenian Vases II, pl. 69.

Figure 4.

Description: A r.f. oinochoai by the Harrow painter, show-
ing a boy with a hoop and stick.

Date: Late Archaic, 530 - 480 B.C.

Present location: Harrow, School Museum 56.

Reproductions: *J.H.S. XXXVI, 1916, pl. VIII.2.

Figure 5.

Description: An Attic marble relief, showing a youth with a
hoop in his hand.

Date: Classical, 4th century B.C.

Original location: Athens.

Present location: Athens, National Museum 1062.

Reproductions: *Zschietzschmann, W. Hellas and Rome. p. 178.

Schröder, B. Der Sport im Altertum. taf. 38.1.

Figure 1.

Description: A b.f. amphora by Exekias, depicting Achilles and Ajax playing dice.

Date: Archaic, 600 - 550 B.C.

Original location: Vulci.

Present location: Rome, Vatican Museum 344.

Reproductions: *Huyghe, R. Larousse Encyclopedia of Prehistoric and Ancient Art. fig. 504.

Zschietzschmann, W. Hellas and Rome. p. 122.

Swindler, M.P. Ancient Painting. fig. 235, 268.

Figure 2.

Description: A clay group depicting two girls playing knucklebones.

Date: Hellenistic, 300 - 200 B.C.

Original location: Capua.

Present location: London, British Museum D 161.

Reproductions: *Boardman, Greek Art. fig. 212.

Figure 3.

Description: A group of five girls playing knucklebones.

The painting is a copy on marble after a classical picture by Alexandros of Athens.

Date: Classical, 430 B.C. Copy 100 A.D.

Original location: Herculaneum.

Present location: Naples, National Museum.

Reproductions: *Pfuhl, E. Masterpieces of Greek Drawing and Painting. pl. 117.

Figure 4.

Description: A terracotta model of a girl playing knuckle-bones. The height of the model is 5 inches.

Date: Hellenistic, 250 - 350 B.C.

Original location: Tanagra.

Present location: New York Metropolitan Museum 18.145.52.

Reproductions: *Bieber, M. The Sculpture of the Hellenistic Age. 1st. ed. fig. 53.

Richter, G.M. Handbook of the Greek Collection.
pl. 92e.

Figure 5.

Description: A terracotta model of three girls playing knuckle-bones.

Date: Hellenistic, 300 - 200 B.C.

Original location: Tanagra.

Present location: Paris, Louvre.

Reproductions: *Bieber, M. The Sculpture of the Hellenistic Age. 1st ed. fig. 645.

Figure 1.

Description: A toilet box, depicting two girls playing knucklebones.

Date: Ancient Greek.

Present location: New York, Metropolitan Museum 06.1021.119.

Reproductions: *Mc Clees, H. The Daily Life of the Greeks and Romans. fig. 87.

Klein, A. Child Life in Greek Art. pl. XIXd.

Figure 2.

Description: A collection of knucklebones and dice. The small figures have numbers on their sides.

Date: Ancient Greek.

Present location: London, British Museum

Reproductions: *British Museum Guide to Greek and Roman Life. 2nd. ed. fig. 243.

Figure 3.

Description: Knucklebones made of glass.

Date: Ancient Greek, probably 3rd century.

Present location: New York Metropolitan Museum.

Reproductions: *Mc Clees, H. The Daily Life of the Greeks and Romans. fig. 86.

Figure 4.

Description: Ivory playing pieces.

Date: Ancient Greek.

Present location: London, British Museum.

Reproductions: *British Museum Guide to Greek and Roman Life. fig. 245.

CHAPTER VI

SUMMARY, RECOMMENDATIONS AND CONCLUSIONS

The major purpose of this study has been to seek out the archaeological evidence in art which provides documentation of sports and games present in Early Civilizations. The civilizations of Sumeria, Egypt, the Ancient Near East (1,600-300 B.C.), the Aegean and Greece were considered. In these various cultures, the following sports were found to be represented: acrobatics, bull-vaulting, athletic events, ball games, wrestling, boxing, the pankration and knife throwing, swimming, board games, finger games, knucklebones, hoops, swings and the see-saw. Dance, hunting and aquatic sports other than swimming have been omitted.

On the basis of this study, several features appear to be worthy of consideration in the understanding of the functions of sport and games within a society:

1. No one reason is apparent for the emphasis which the artist in a particular culture gives to certain sports; for example, Egyptian wrestling, Minoan bull vaulting and Greek athletics. The artist, as an individual within the society, is influenced by the social forces inherent in that society. Perhaps that role may be considered to have been militaristic in the wrestling of Egypt, religious in the bull-vaulting of Crete and a general philosophy of life in the athletics of Greece.

2. The location of the archaeological evidence in the tombs and palaces of kings, pharoahs and noblemen, the value of the elaborate decorations and the use of gold and ivory, indicate that the sports and games portrayed in the art of a culture were frequently those enjoyed by the upper class. In Greece it is known that the gymnasia and the festival competitions were open only to Greek citizens. This factor does not mean that other members in the communities did not participate, nor does it mean that only activities portrayed by the artist were indulged in by the upper classes.

3. Wrestling was not only a universal activity but was closely associated with the exploits of the mythological heroes, both in Sumeria and in Greece. The science of wrestling was well advanced by the Middle Kingdom period in Egypt (2,900 - 1,800 B.C.).

4. The religious functions of such activities as board games and knucklebones appears to have diminished and by the time of the Middle Kingdom in Egypt, the activities had apparently become a form of secular amusement. However, vestiges of the religious function remain, particularly in Greek mythology.

5. While many similarities are apparent between the Egyptian and Greek ball games, the most interesting comparative feature of this study is perhaps the similarities in the play of children. The swing, the see-saw and the hoop,

in particular, are certainly among the most popular playthings of children even today.

An understanding of the sports and games of a society can only be attained through investigation of all the resources of cultural history that are available. It is hoped that this study will serve as one of the necessary supplements to the knowledge already available in general histories of physical education, sports and games.

The evidence should not be considered as photographic portrayals of how the activities were performed, but rather as an expression of the social force inherent in the sport and games of a particular culture.

In conclusion, the trends in the appearance of sports and games in the art of a culture provide the basis for an interesting comparative analysis. The re-appearance of traditional activities such as ball games and children's play and the variety of adaptations which occur, emphasizes the philosophy, that while tradition makes the man, by circumscribing his behaviour within certain bounds,¹ man is not a captive of his past and his potentiality for the creation of new traditions should never be denied.

¹V. Gordon Childe, Man Makes Himself (Mentor Book, publ. New American Library, 1951), p. 188.

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APPENDIX

LIST OF MUSEUMS

Note: Plate numbers are written in Roman numerals, Figure numbers in Arabic. The inventory number is listed when available and precedes the Plate number.

CHAPTER I THE SUMERIAN CIVILIZATION

Baghdad, Iraq Museum

Limestone plaque . I,1	Copper vase..... I,3
" " " I,2	

London, British Museum

Clay tablet II,1	Game board III,1
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Philadelphia, University Museum

Game board III,1

CHAPTER II THE EGYPTIAN CIVILIZATION

Whereabouts unknown

Hieroglyphics IV,4.5	Wall painting XX,3
Balls IX,3	" " " XIX,1
Wall painting XI,3	Draughtsmen XX,1
Sealings XVII,1	Wall painting XXII,4
Hieroglyphics .. XVII,2	

Beni Hasan Tombs

<p>Wall painting V,5</p> <p>" " " VI,4</p> <p>" " " XI,2</p> <p>" " " .. XIII,1</p> <p>" " " .. XIII,2</p> <p>" " " ... XIX,2</p> <p>" " " ... XIX,4</p> <p>" " " ... XXI,3</p> <p>" " " ... XXI,4</p> <p>Tomb</p> <p>2 V,6</p> <p>2 XVI,1.2.3</p> <p>3 VI,2</p> <p>15 Sth Wall V,2</p> <p>15 Sth Wall XI,1</p> <p>15 Sth Wall..... XI,4</p>	<p>Tomb</p> <p>15 Sth Wall ... XIX,3</p> <p>15 Nth Wall ... VII,5</p> <p>15 Nth Wall X,4</p> <p>15 Nth Wall XI,1</p> <p>15 Nth Wall ... XIV,1</p> <p>15 & 17 X,3</p> <p>15 & 17 XI,2</p> <p>17 East Wall ... XV,1</p> <p>17 Sth Wall V,3</p> <p>17 Sth Wall V,4</p> <p>17 Sth Wall ... VII,3</p> <p>17 Sth Wall .. VIII,3</p> <p>17 Nth Wall V,1</p> <p>17 Nth Wall VI,1</p>
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Berlin, Agyptisches Museum

Cosmetic box .. XVIII,1

Berlin, Staatliche Museum

14202 IV,2

Brooklyn Museum

13.1024 IV,1

Cairo, Egyptian Museum

Ostrakon XII,2

Cosmetic box ... XVIII,2

Game board XXII,1

Game boards ... XXII,2

Deir el Bahari Temple

Ante Room, East Wall IX,1

London, British Museum

Balls IX,2

Draughtsmen XX,2

Papyrus XXII,3

Mereruka, Mastaba

Wall Painting .. XVII,3

New York, Metropolitan Museum

Cosmetic box .. XVIII,3

26.7.1287 XXI,1

Oxford, Ashmolean Museum

Cylinder seal VI,3

Paris, Musée du Louvre

Cosmetic box .. XVIII,4

Saqqara, Tomb of Ptah-hotep

Relief VII,1

Wall painting ... VII,2

" " " ... VII,4

" " " ... VII,6

Wall painting VIII,1

" " " VIII,2

" " " XII,1

Thebes, Tomb of Nefertiti

Wall painting .. XXII,5

Thebes, Tomb of Rameses III

Wall painting ... XXI,2

Turin, Musee di Antichità

Ostrakon IV,3

CHAPTER III THE ANCIENT NEAR EAST

Whereabouts unknown

Relief XXIV,1

Wall painting .. XXV,3

Chicago, Oriental Institute

Game board XXVI,1

London, British Museum

Relief XXIV,2

" XXIV,3

Game Board XXVI,3

Relief XXV,2

124931 XXV,1

Palestine, Archaeological Museum

Game board XXVI,2

Paris, Musée du Louvre

stone Relief .. XXIII,1

CHAPTER IV THE AEGEAN CIVILIZATION

Whereabouts unknown

Clay sealings .. XXIX,1.2.3

Collection of Captain E.G. Spencer Churchill

Bronze XXXII,2

Athens, National Museum

Silver rhyton XXXV,2

Dagger blade XXXV,3

3208 XXVII,3

Heraklion, Archaeological Museum

Boxer Vase	XXXII,1	Clay rhyton ..	XXVIII,1.2
" "	XXXIII,4	Clay rhyton ..	XXVIII,3
" "	XXXIV,1	Fresco	XXXI,1
Seal Stones	XXIX,4	Ivories	XXXI,2.3
" "	XXIX,5	Rhyton frag...	XXXIII,1
" "	XXX,2	Gaming board ..	XXXVI,1
Seal impression	XXXIII,2	Knucklebones ..	XXXVI,2
Gold work	XXVII,1	Terracotta	XXXVI,4

Knossos, Palace of Minos

Sculpture relief. XXX,5

London, British Museum

C 334 XXXIII,3

Oxford, Ashmolean Museum

1938.955	XXVII,2	1938.1077	XXX,1
1938.964	XXX,4	1938.1129	XXX,3

CHAPTER V THE GREEK CIVILIZATION

Whereabouts unknown

Marble Halter ...	LII,3d	r.f. Kylix	LI,4
<u>Vases</u>			LX,4
		r.f. Kylix	LXII,4
Lost	XXXVIII,4		LXXXIV,4
Krater.....	XLVI,4		LXXXV,2
r.f. Krater ...	LVIII,8		

Abingdon

r.f. Hydria LIII,2

Athens, Deutsches Archaeologisches Institut

Bronze XXXVIII,1

Athens, National Museum

Stone halter ...	LII,3e	Marble relief 1062	LXXXV,5
9075	LII,3a	" "	1046.. LXV,2
Bronze 6439	LXXI,1	" "	3476 ... L,5
Bronze 7412	LIX,5	" "	" LXIII,1
		" "	" LXXIII,4

Marble relief 3476 LXXIII,4
 " " 3477 .. LXV,3

Vases

1305 LIX,6
 2468 XLIII,4

Athens, The Theseum

Metope..... LXXXIII,1

Baltimore, John Hopkins University

r.f. Kylix LXXX,4

Baltimore, Walters Art Gallery

Bronze 54.742 LXXVII,4

Bronze 54.1050 LXXVII,3

Berlin, Staatliche Museum

Fragment LXVI,3
 1805 LXXII,4
 1831 LXVI,2
 1832 XLIII,2
 2159 LXXVI,1
 2180 LVIII,4
 2262 LXI,5

2276 LXXX,3
 2307 XLI,2
 2417 LXXXIII,1
 2589 LXXXIII,3
 2728 XL,1
 " LX,6
 3341 LVI,2

Bologna, Museo Civico

11 XLIII,3
 364 LIV,1

Boston, Museum of Fine Arts

00.338 LVI,8
 01.8019 LX,2
 " " LXXVI,5
 01.8020 LIV,3
 10.176 LI,5
 " " LIII,5

10.191 LXXXIV,2
 28.48 XL,2
 95.53 LXXIV,5
 98.876 LIII,5

Boulogne, Museo Civico

Lekythos LVI,7

Boulogne, Museo Communal

441 LXXV,3

California, San Simeon, Hearst Collection

r.f. Kotyle XL,5

Capetown, South African Museum

(44) H 4811 XXIV,3

Chicago Art Institute

Warren-Tarbell 24 XLV,1

Copenhagen, Thorvaldsen Museum

107 XLVII,3

Cracow, Czartoryski Museum

1260 LXXIV,4

Delphi, Museum

Metope LXXIII,5

Florence, Museo Archeologico

3893 LXXVIII,3

4209 LXXXII,4

3985 LXXVII,2

Florence, Uffizi Gallery

Bronze, (restoration of a Marble group) LXXXI,2

Genoa, Museo Civico

Krater XXXVII,4

Graz University

22 LI,3

Halle University

560 XLII,1

Harrow, School Museum

56 LXXXV,4

Karlsruhe, Badisches Landesmuseum

B 304 XLVI,3

Leipscic, University

T 642 LII,1

Leningrad, Museum of the Hermitage

Stephani 76 .. LXVIII,2

17553 LXVII,4

Leyden, Rijksmuseum van Oudheden

r.f. cup XXXVIII,3

PC 8 L,2

Lipari, Museo Eoliano

Krater XXXVII,1

London, British Museum

Votive disc ... XLVII,1

Bronze discus 3207 LV,4

Leaden halter ... LII,3b

Stone halter LII,3f

Bronze group .. LXXXI,3

Bronze group .. LXXXI,4

Coins of Cos LVI,1

Coin, Aspendos LXXVI,3

Coin, Antoninus Pius LXXVI,4

Knucklebones and dice

LXXXVII,2

Ivory pieces from games

LXXXVII,4

Vases

r.f. Hydria .. XXXVII,2

1907 XLI,4

B 48 L,5

B 134 L,1

B 137 XLV,4

B 140 LXX,4

B 182 LXIII,3

B 222 LXXV,2

B 271 LXVII,2

B 295 LXXIV,2

B 326 XLIX,1

B 576 LVIII,5

B 604 LXXIX,3

B 607 XLI,3

" LXXI,2.3

B 609 XLV,2

B 610 LXXIX,4

B 612 LXIX,2

D 161 LXXXVI,2

E 36 LXXVIII,2

E 39 LXIX,4

E 48 LXXIV,1

E 78 LXXX,1

E 84 LXXIII,3

E 94 LXXVIII,4

E 256 LX,3

E 427 LI,2

E 466 LXXXII,3

E 467 LXIV,1

F 223 LXXXIV,5

Madrid, Museo Arqueologico Nationale

111.14 LVIII,3

Munich, Museum Antiker Kleinkunst

Bronze group ...	LXXI,1	1827	.....	LXIV,2
Bronze statuette		2308	(374)	LVIII,6
	LXXXII,2	2310	.....	LIX,4
<u>Vases amphora</u> ..	LXVI,1	2344	(408)	LXI,4
b.f. Panathenaic	XLII,4	2613	(803)	XLI,1
1461 (495) ...	LXXIII,1	2637	(795)	L,4
1468 (1336)	LXXV,5a.b	"	"	LVIII,7
1541	LXXV,1	2649	(279)	LXX,1
1708 (114)	LXXX,2	2667	(562)	LXII,3

Munich, Staatlichen Antikensammlungen

Myron's "Discobolus" LV.7

Naples, Museo Nazionale

Bronze statue	5626	LXXII,1	<u>Vases</u>
"	"	5627	R.C. 184 LVI,4
Painting on marble		LXXXVI,3	3182 LXII,5
			XXXVII,3

New Haven, Yale University

r.f. Chous LIII, 1

New York, Gallatin Collection

Stone discus LV,1 Stone discus LV,3

New York, Metropolitan Museum of Art

Bronze	07.286.87	LIX,3	25.78.48	.....	LXIV,3
"	08.258.11		27.122.8	.....	LXIX,1
		XXXVIII,2	16.174.41	.....	LX,7
Terracotta	07.286.4		14.130.12	.....	XLIII,1
		LXXXIII,2	23.160.55	.....	LXXXV,3
"	"	18.145.52	10.210.18	.....	LI,1
		LXXXVI,4	13.232.3	.....	LXXXIV,1
Coins of Cos	702	LVII,1	08.258.30	.....	LIV,4
Glass Astragals			06.1021.49	.....	LXXI,4
		LXXXVII,3	06.1021.60	.....	LXI,1
<u>Vases</u>			06.1021.119	....	LXIV,4
49.11.1	.....	LXVIII,1	"	"	"
16.71	.....	LXXIX,2	06.1133	.....	LIII,3

Northampton, Castle Ashby

b.f. Amphora . LXVIII,3	b.f. Panathenaic Amphora
	XLV, 3

Olympia, Museum

Stone halter LII,3c

Oxford, Ashmolean Museum

Vase	XXXIX,1	1914.729	LXIX,3
260	LXIII,2	" "	LXXII,3
1947.262	XXXIX,2	(Part of the vase is in	
288	LXXIII,2	Florence 9B 38).	

Palermo, Museo Nazionale

r.f. Lekythos LI,7

Paris, Bibliothèque Nationale, Cabinet des Médailles

b.f. Hydria	XLII,2	523	LXXVIII,5
252	LXX,2	536	LXXVII,1

Paris, Dzialynski Collection (?)

Vase ... LXXXIV,3

Paris, Musée du Louvre

Terracotta ...	LXXXVI,5	G 37	LXII,1
<u>Vases</u>		G 104	LXXVI,7
r.f. Oinochoai .	XLVI,1.2	G 111	LVI,3
F 203	LXXXII,5	G 132	LVI,5
F 278	LXX,3	"	LIX,2
		G 175	LXXXV,1
G 15	XLIX,2.3	G 214	XL,4
G 36	LXV,1	G 502	LII,1

Petrograd

613 LVIII,2

Rome, Museo delle Terme

Marble copy Myron's "Discobolus" LV,8

Rome, Museo Gregoriano Etrusco

b.f. Stamnos LXI,2

Rome, Museo Vaticano

Bronze Statue	LXXXII,1	375	XLII,3
<u>Vases</u>		414	LXXV,4
344	LXXXVI,1	488	LVIII,1

Rome, Museo Nazionale di Villa Giulia

Bronze Statuette	LIV,2	27259	LXXVI,2
<u>Vases</u>		50430	LIX,1
20749	XLVIII,3.4		

Rome, Prince Torlonia (Museum)

148 (270) LXII,2

Tarquinia, Museo Nazionale Tarquiniense

r.f. Kylix LXVII,1 (Corneto)
R.C. 2066 XLVII,2

Tübingen, University

Bronze Statuette	XL,3	E 42	LVI,1
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Turin, University Collection

r.f. Psykter .. LXXVI,6

Vienna, Kunsthistorisches Museum

Bronze discus	LV,2	b.f. Amphora ..	LXXIX,1
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Warsaw, National Museum

142308	LXI,3	142463	LVI,6
(both vases formerly Goluchow Castle)			

Wurzburg, University Martin von Wagner-Museum

r.f. fragment ..	LVII,2	357	LV,6
r.f. amphora ..	LXVII,3	467	LV,5
204	L,3	469	LX,1
215	XLVIII,1.2	509	LI,6
328	XLIV,1.2		

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